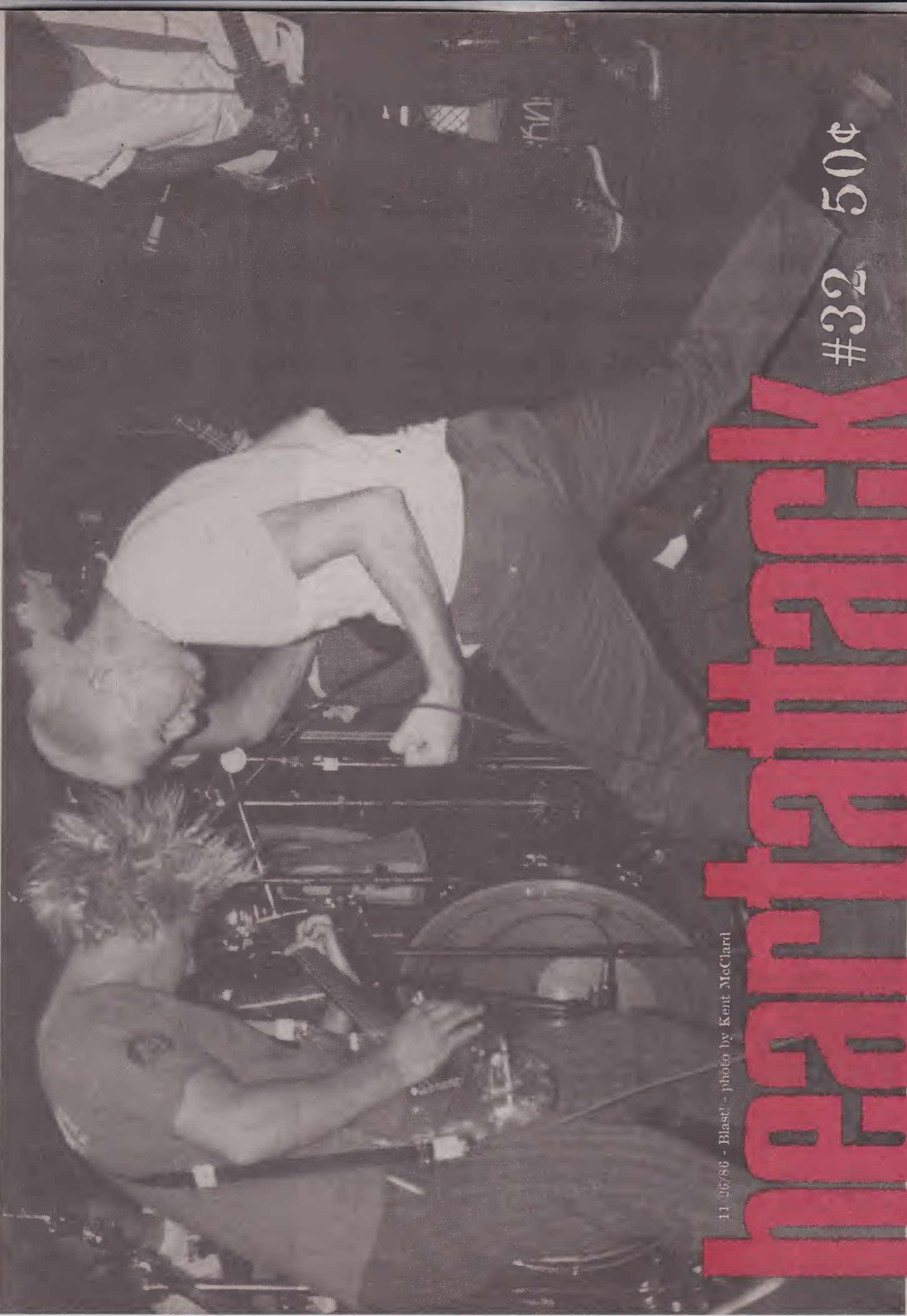


heartattack

#32 50¢

11/26/86 - Blast! - photo by Kent McClard



DISTRIBUTION: **HeartattaCk** wholesales for 5¢ plus postage.

U.S.A.; \$5 box = 30+ 'zines
\$10 box = 65+ 'zines
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SUBSCRIPTIONS: **HeartattaCk** is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC are available for \$1.50 each in the United States and for:

U.S.A.; \$1.50 each (1 copy)
Canada; \$2 each (1 copy airmail)
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Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to Ebullition, not HaC.

#3-#6, #11, & #16-#25 the usual shit
#26 Race and hardcore
#27 International issue
#28 Words, words, and more words
#29 2001 a (empty) space odyssey
#30 Bury Me Standing and Le Shok
#31 Police Line & Council Records

All other issues sold out.

PRINTING: HaC is printed with soya inks on recycled paper. Recycle it, don't toss it!

CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

DEADLINES: **HeartattaCk** is a quarterly magazine. The actual issue will be out around the 15th of the month following the deadline. The deadlines are as follows:

January 1st • April 1st
July 1st • October 1st

ADVERTISING RATES: Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the deadlines. We do reserve the right to reject any ad for any reason. Make all checks or money orders out to Ebullition, not **HeartattaCk**. Please send all ads in on paper. Do NOT send ads via E-mail or on disk!!!

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| 1/2 page | (7 1/2" x 5") | \$200 |
| full page | (7 1/2" x 10") | \$6,000 |

EDITORS: Kent McClard, Lisa Oglesby, Leslie Kahan

THE MOVERS AND THE SHAKERS: Chuck Franco, Adi Tejada, Dylan Ostendorf, Dan Fontaine, Danny Ornee, Denver Dale, Ryan Gratzler, Graham Clise, Steve Snyder, Brett Hall, Andy Maddox, Fil Baird, Brandy Schofield, Mike Ott, Mike Ruhele, Marianne Hofstetter, Tim Sheehan, and a few other people that didn't get props.

CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in **HaC** were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

COMPUTER INFO: **HeartattaCk** is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer or typewriter then use a pencil or pen.

heartattack

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September, 2001



.....classifieds.....

Punk/hardcore shows on video! Maxpages.com/punkvideo or write for free list: Evan O'Brien/34B Colonial Drive/New Paltz, NY 12561

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Attn: International punks. Want a pen pal/friend? I'll be in Europe Jan-Jul '02. I'd love to visit you... I'm into heavy crust music, but I like creative people and anarchism even more. Write Kelsey Forbes/35 S. 45th St./Philadelphia, PA 19104/USA E-mail: seavout@hotmail.com

Ciao! Sei Italiana/o? Voi essere amica te. Sono di Philadelphia, ma cerco per un appartamento o una camera perche ero vivo in Roma gennaiomaggio 2002. Scrive: Kelsey Forbes/35 S. 45th St./Philadelphia, PA 19104/USA E-mail: seavout@hotmail.com

Midnight Creeps DIY CD now available. Pre-school teenage angst. Punk as fuck blistering female vocals. 4 songs, \$3 post paid. Well concealed cash or money order payable to Tiffany Hayden. Send to Midnight Creeps/PO Box 4083/Attleboro, MA 02703

Starving Artist & Prisoner seeks penpals. Intelligent, funny and I write long quality letters. They've locked up my body, but they can't touch this unbridled spirit. Get something besides bills in your mailbox. Write: John Adams/768543/Rt. 1 Box 150/Tennessee Colony, TX 75884

Lisa Oglesby

HARUM SCARUM—Suppose We Try LP • MOST PRECIOUS BLOOD—demo • Handjive #3 • Evolution—book • ASSAULT—Martyrdom 7" • DELTA DART—LP • SCHOLASTIC DETH—Shackle Me Not! 7" • YAPHET KOTTO—Syncopated... 12" • YAGE—The Human Head... 10" • PRETTY GIRLS MAKE GRAVES—12" • KILLED IN ACTION/CRUCIAL UNIT—split 7" • TIDAL—Moment LP

Jonathan Lee

SUBMISSION HOLD—Sackcloth and Ashes LP and naming the baby Samwise • *Dancing at the Revolution*—a play by Michael Bettencourt based on the life of Emma Goldman • SEVERED HEAD OF STATE—live and joke telling afterwards • DS13—live and new LP • BJORK—Vespertine 2xLP • PAZ conference in Louisville • THE AWAKENING—the demo, the people, and the live show they create • BORN DEAD ICONS—new recordings • riding bikes in cooler weather • ANTENNE—#1 CD

Steve Snyder

HAMIETT BLUIETT/D.D. JACKSON/KAHIL EL'ZABAR—The Calling • HEINZ GEISSER-GUERINO MAZZOLA QUARTET—Heliopolis • *Leapfrog Bike* 'zine • MARILYN CRISPELL/GARY PEACOCK/PAUL MOTIAN—Amaryllis • ACTIS' BAND—Son Para El Che • *We Ain't Got No Car* 'zine • THE EX ORKEST—CD • *Querencia* 'zine • BOBBY BRYANT AND JAZZ POETRY COLLECTIVE—*Flowers Stolen From the Yards of Old Folks* • *Democracy Now!* war and peace report

Andy Maddox

BRIGHT CALM BLUE—live and recorded • UNDER A DYING SUN—7" • THE LAST FORTY SECONDS/STAIRCASE/FUNERAL DINER "Remember '95" summer tour • YAPHET KOTTO—Syncopated... LP • MILEMARKER—Anaesthetic LP • FUGAZI—Argument LP • ATMOSPHERE—Lucy Ford LP • THE HATED—all • MOVIE TONE—The Blossom Filled Streets

Adi Tejada

CRYPTOPSY—None So Vile CD • NEUROSIS—Sun That Never Sets CD • FRIDGE—Happiness CD • TUMULT—12" • DARKEST HOUR—The Mark Of Judas CD • EYE HATE GOD—Take As Needed For Pain CD • NEW YORK DOLLS—CD • BABYLAND—A Total Let-Down CD • CHAMBERLAIN—Go Down Believing CD single • playing live at the crust house

Kent McClard

TIDAL—Moment LP • YAPHET KOTTO—Syncopated... LP • HARUM SCARUM—Suppose We Try LP • ORCHID—new LP (please Orchid, finish the artwork!!!) • NO TREND—Too Many Humans... LP • AN ALBATROSS—Eat Lightning, Shit Thunder 12" • AGAINST ME!—demo • Farscape (my one hour escape)

Sera Bilezikyan

Nighttime bike rides in Detroit • the Tom Waits impersonator I met in Missoula roadless areas • Sing Soft, Sing Loud by Patricia MacConnel • A Language Older than Words by Derrick Jensen • Gynomite: Fearless, Feminist Porn published by the kickass *New Mouth from the Dirty South* • The Visible Woman 'zine • nettles and burdock tea for iron-deficiency lethargy • anarchist Backgammon matches • being the token HaC columnist not hip enough to list any records

Dylan Ostendorf

CHAMBERLAIN—The Moon, My Saddle CD • DEF POETS SOCIETY—CD • H2OIL—Heyday to Organic Instrument Lullaby CD • KILL CREEK—Colors of Home CD • OZOMATLI—Embrace the Chaos CD • SENSE FIELD—Tonight and Forever CD • SOMMERSET—Fast Cars, Slow Guitars CD • SON, AMBULANCE—Euphemystic CD • TRISTAN TZARA—Omorina Nad Evropom CDep • UPHILL BATTLE signing to Relapse (congratulations kids, you've made it...)

Chris Crass

TEAM DRESCH—Personal Best • SLEATER-KINNEY—All Hands on the Bad One • NOAM CHOMSKY—Propaganda CD • MIRIAM CHING YOON LOUIE—Sweatshop Warriors: Immigrant Women Workers Take on the Global Factory • HENRY A. GIROUX—Pedagogy and the Politics of Hope: Theory, Culture and Schooling • *Slingshot* #73 • *Onward* Vol 2, Num 2 • Crazy/Beautiful, Knight's Tale and The Brothers • TUSCADERO—Step Into My Wiggle Room • ROBIN D.G. KELLY—Hammer and Hoe: Alabama Communists During the Great Depression

Vincent Chung

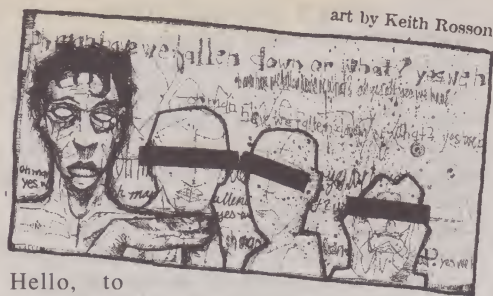
LILIPUT/KLEENEX—discography 2xCD • TED LEO/PHARMACISTS—The Tyranny of Distance LP • SIGUR ROS—Ageatis Byskjldfjkasfkkdf CD which Mike Joyce • LUNGFISH—Artificial Horizon LP • WHISKEYTOWN—all • STIFF LITTLE FINGERS—Best Of 2xCD • GO!—discography LP • FELA KUTI—King of Afrobeat box set • ELVIS COSTELLO—My Aim is True LP • NEIL YOUNG—Harvest CD

Rich Booyer

LIFES HALT/WHAT HAPPENS NEXT—split LP • HOLDING ON—Just Another Day LP • FROM ASHES RISE—Silence • FAST TIMES side of split with TEAR IT UP • SCHOLASTIC DEATH—7" • SPAZM 151—LP • BORN DEAD ICONS—Salvation On the Knees LP • SOOPHIE NUN SQUAD/E-150/SCOTT BAIO'S ARMY—live • DS-13—Killed by the Fids • GAUZE—boot LP with Equalizing Distort and comp songs

Ravi Grover

A patch I saw in San Fransisco on a girl's backpack that read "eat pussy not cows"



Hello, to whom it may concern,

Recently I was given an issue of *HeartattaCk* from a friend of mine. He was like, "read this and tell me what you think." Basically my friend already knew how I would feel about your 'zine. First off, it's horrible rip-off of MRR. Of course ripped off during the later era of MRR, when it went downhill. You know the era, when the editor and staffs' political beliefs overshadow the music. Outside of the ads like Maximum, *HeartattaCk* is useless. I don't give a fuck about you or any of your 'staffs' political views, much less your eating habits. Where are the bands? And not your own, my God what a plan make a 'zine and advertise your own records you sell. And what's the whole no barcode thing? I mean, what the fuck is that? What in this world can you buy that doesn't have a barcode? You live on the planet Earth, everything has a barcode on it. It doesn't mean you're a sellout, it means more than 4 people living with their parents house can get your record. And, by the way, the computer you are reading this on has a barcode. You all need to relax and enjoy music, not come up with reasons to like it.

Most definitely not a fan.

P.S. I returned the 'zine to my friend and I hope he stole it... cuz it sure as fuck isn't worth 50 cents.

HaC,

Hello everyone! While we do not wish to detract from the important debate over punk voting philosophy or the exciting discussions revolving around whether so-and-so's 'zine got a fair and ego stroking review, we do wish, however, to bring up an issue that is sorely neglected in our community. That issue is voodoo.

Tonight while walking around Providence, Rhode Island, we found a coconut in the street. A coconut, I perceived to have fallen from a coconut truck. We almost drank it then and there, when said coconut sprang forth with clear liquid. But as the coconut was sopping and darkened, we decided to crack it open for a further look-see.

And as Vanessa held the first piece to her lips, Scott and I both yelled, "Stop! Smell it !!!" Right then as the reek of cheap almond perfume and tropical oils spread around us, we realized that this was not an ordinary coconut.

I cracked it open further and the rest of the perfume oil spilled out. Inside the coconut

we could we could see a greenish something, something that looked like it could be a sprig of mint.

That's not what it was.

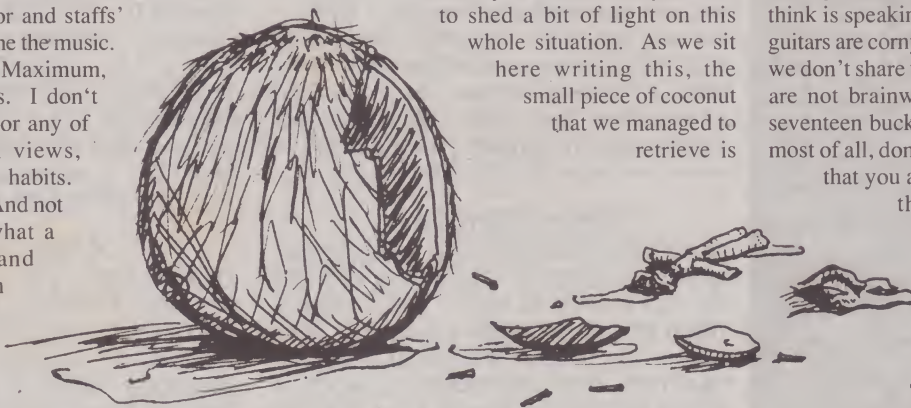
Scott reached in and pulled out a small, green, hand-sewn rendering of a human, dripping and ominous.

"Uh, uh, uh..." we stammered as the coconut went on to yield a torn up photo, and a miniature dress for the spooky little doll.

We gave ourselves a few moments to consider the weight of the situation and attempt to calm down. But all illusions of calm were dashed, as we gave the coconut a final shake and five little pins fell out before us!

It was all over. We fled in terror, shrieking uncontrollably.

We have suspicions that some of you out there may be able to shed a bit of light on this whole situation. As we sit here writing this, the small piece of coconut that we managed to retrieve is



smelling up the room. It's rather unsettling, to say the least. So, please share any insights you all might have on this.

Sincerely, Scott Carsick/Vanessa Hernandez/Walker Mettling
885 "B" Lake Herman Rd./Vallejo, CA 94591

Hello,

I know how futile the "sellout" discussion is, but it's always fun to indulge, so here it is.

I don't know about a wholehearted support, and Rage should be held accountable, but in the words of Jay Z, "can't knock the way a nigga eat."

Rage is a musical entity. They're about arts and entertainment, and they happen to be inspired by revolution and activism. As far as rock bands go they're pretty inventive, though I get pissed when Zack tries to rap.

And the notion of cultural superiority that punk has, as evidenced in the letter emphasizing that "the values, ethics, concerns, fights, and ideas that WE have do need a larger audience." Your white culture needs a larger audience for things to get better, right?

Kent, Sony and MTV exist to make money, not to subvert "our" punk movement. Yeah, their stacks are bigger at the end of the day, but they don't really care what happens to us, unless we can make them money. Rage knows what they signed for, and they're doing things that punk can't. As punk has done things that Rage could never do. They understand this. And their medium is music and videos (MTV and radio).

Like our medium of communication is the internet. In my case, hotmail. Owned by Microsoft. Rage merely happens to use the medium that's controlled by big business. Is there an alternative to Sony? Yes. Is there alternative to telecommunication giants? Yes. But sometimes using the phone is faster than sending a messenger.

Steve, I'm glad you're so much more enlightened than your stoner co-workers. Why not try to be friends with them? Since you're both part of the prole class. Oh, this is punk rock, you might be part of the professional class. OUR POLITICAL BELIEFS DO NOT MAKE US SMARTER OR MORE WORTHY THAN ANYONE ELSE. I'm not gonna front like I don't think Korn is corny. But I also think punk rock is corny. And a lot of people in the underclass that this "political punk" movement would like to think is speaking for also thinks loud, discordant guitars are corny. And we are not ignorant because we don't share the musical tastes that you do. We are not brainwashed b'c sometimes we spend seventeen bucks on a CD at a Sam Goody. And most of all, don't call us stupid bc we want things that you already have. That is a subculture that has the privilege to reject corporate amerikkka.

One love,
young;
hantraveller@hotmail.com

To the Editor and Readers,

I watched the twin towers burning from a train on the Manhattan Bridge, hundreds of feet above the East River. And again from Union Square at 14th Street, where the image of the towers, flames, and column of smoke took up the entire southern sky.

After the buildings had fallen I walked across the city to Houston Street and the West Side Highway on the Hudson River, 15 blocks from what was the WTC. It seemed that the Earth had cracked open and swallowed the city, and replaced it with a tremendous volcanic crater spewing ash and smoke.

As I waited during the day, and later on a train home, and that night with the acrid smell of the smoke and dust drifting through Brooklyn, I had a profound and lasting sense of grief.

Amid the absolute devastation, another emotion crept though me that day less noble, a feeling of doubt. That the life I live, the music I am involved with, and the musicians and labels I share my studio with might be trivial.

I knew that feeling was wrong, and fought it all day. A guitarist I know offered that the important thing was that we live and work in a place where you CAN create music, and that is not trivial.

I thought of the thousands of people that have told me in person how much music meant to them.

I thought that music and all the arts inspire people to be creative, to have compassion, to be self expressive, and to show love.

Then I thought that music and the arts are the opposite and antithesis of the terror at the WTC, and the doubt disappeared.

Don Fury/Cyclone Sound/NYHC/Loud
Fast Rules; DonFury@donfury.com

6X2X5 thrashcore

OUT SEPT / OCT / NOV

JELLYROLL ROCKHEADS/EXCLAIM split EP

For their West Coast tour, unbelievable fast thrash. Prepare to be pummeled.

V/A - Murderous Grind Attack CD

An American/Japanese 17 band CD comp of brutal, DIY grindcore. Not for math-metal wimps, this is as raw as it gets.

EDORA - Debut EP

Ripping fast thrash/grind from Singapore. Two singers, blast beats - sounds like mid-era SxOxB.

V/A - Four Corners Positive HC LP

All DIY posi-HC - LIFES HALT, DEAD END, HIGHSORE, POINT OF FEW and ZAGLOG RA.

RAMBO - LP

Their live shows are already infamous. Mix FINAL EXIT (Swe) or PROJECT X, throw in some fatigues and a huge mosh pit and you have fucking RAMBO.

IRON LUNG - EP

Two man grindcore attack. Crazy time changes & off chords at 1000mph. LP out later on Slap A Ham.

V/A - Barbaric Thrash Vol III CD+EP

Shitloads of new thrash bands from all over the world. The up and comers that are keeping it alive and DIY.

REPRESSSES OF:

GORDON SOLIE MOFOs 10"LP

Finally back in print, definitive Midwest pissed-off hardcore/punk.

JELLYROLL ROCKHEADS - Debut EP

Since Youth Attack road my coat-tails, decided to repress another 500 of these.

SCHOLASTIC DETH - Debut EP

Fast skate-thrash that is inspired by HERESY and HENSLEY. 6 songs in 6 minutes.

DUMBSTRUCK - LP

Ex-RIPCORN playing some rough and raw Scandinavian inspired hardcore

BREAKFAST - Debut EP

Debut of Tokyo skate thrash. Mix SST with manic and fierce thrash!

HHH - 2xCD Discography

The complete collection of this Spanish thrashcore band. One of my favorites.

STILL AVAILABLE:

IMMORTAL FATE - Beautiful LP

Brutal, guttural grindcore not unlike the first INCANTATION LP. Pre-NO LESS members.

REAL REGGAE - MAZE + THC CD

Guitar heavy thrashcore from Osaka Japan. Compiles Eps, comps and the Maze CD on MCR!

SOCIETY OF FRIENDS - LP

Insane hardcore that is like a mix between BLAST! and MAN IS THE BASTARD (I swear).

FACE OF CHANGE-1990 Demo 2xEP

Combo of raw HC and melody not unlike early 7 SECONDS and UNIFORM CHOICE. 90 demo.

LIE - LP / CD

LIE continue with their fierce thrash and throw in some snotty punk to boot

POINT OF FEW - EP

Political, powerful Dutch hardcore that mixes thrash and modern HC styles.

HIGHSORE - Discography CD

Super fast youth crew from Germany. Contains the LP, EP, comp tracks and demo

PLUTOCRACY - Dankstahz CD

Collection spanning 89-93. Out of control grindcore, splits, LP, live, etc.

LIFES HALT/WXHXN - Split LP/CD

Been in the works for years, finally happening in support of the US Summer Tour!

THE REAL ENEMY - EP

Positive, political and fast youth crew from Minneapolis. Their last record.

DEAD END - Debut EP

Ex-OUTLAST kick down some superb fast youth crew with enough melody to keep it catchy.

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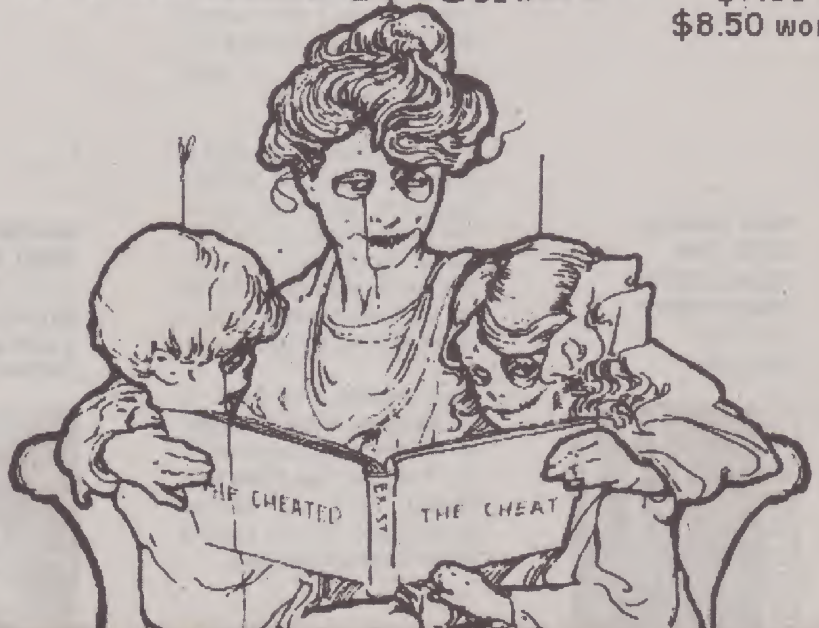
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The Real Enemy - powerful, fast hardcore
"Too Little... Too Late" 7"

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"and Still It Beats..." LP/CD

Outlast - youth crew hardcore at it's best
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Fairfuck - Angst filled early '80s style hardcore
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Strength In Numbers - positive punk
the Youth" 7"

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Reinforce: One Life Thug Free 7", Supersleuth: the Hate
Divides 7"/CDep, Walls of Jericho: A Day and A Thousand
Years 7"

in the distant future: (no pre-orders yet): Bloodpact "Guns
and Ammo" 7", Bomb's Away 7", Kill Your Idols: skull shaped
12" EP/CD, , Vitamin X: discography CD (all their 7"/comp
tracks), new Vitamin X LP (split with Havoc), internation-
al tape compilation.



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1. analysis

WARD CHURCHILL
'DOING TIME:
THE POLITICS OF
IMPRISONMENT'
G7020 CD
OUT NOW!



"We don't have to worry about whether we will have a political police either in the United States or Canada. We've had them for a long time ... It's not a question of how to prevent it, it's a question of how to deal with it since it is an existent reality." -- Ward Churchill, from the CD.

The U.S. government has used all means to subvert and neutralize movements for social change. This lecture focuses on the FBI's counter intelligence programs, their use in undermining dissent and the criminal justice system's role, as an agent of social control.

Ward Churchill is co-director of the American Indian Movement of Colorado, Vice Chairperson of the American Anti-Defamation Council, and a National Spokesperson for the Leonard Peltier Defense Committee.

2. action

BAKUNIN'S BUM
'FIGHT TO WIN!'
G7021 CD
OUT OCTOBER 9TH
A Benefit for the Ontario
Coalition Against Poverty



This album takes a passionate, inspirational speech from two OCAP anti-poverty activists (Sean Brandt & Sue Collis) and edits it into 11 spoken word pieces with radical beats & strings by "Bakunin's Bum" -- 1 Speed Bike (from *godspeed you black emperor! & exhaust*) and Norman Nawrocki (from *Rhythm Activism & Da Zoque!*). The result: a powerful, 69 minute mix of music & ideas about how to step up local resistance to the effects of globalized misery.

The words from the OCAP activists offer a fresh perspective on how to combat growing poverty in the face of abundance; about how to confront & challenge an insensitive, uncaring, police-dependent, State apparatus; and about how to work with others, in community organizations, using "direct action" approaches, uncompromisingly, to "fight to win".

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Greg Drudy

(Saetia, She's Hit, Interpol)

Josh Jakubowski

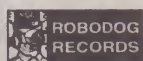
(Neil Perry, Joshua Fit For Battle, The Now, Red All Over)

Matt Smith

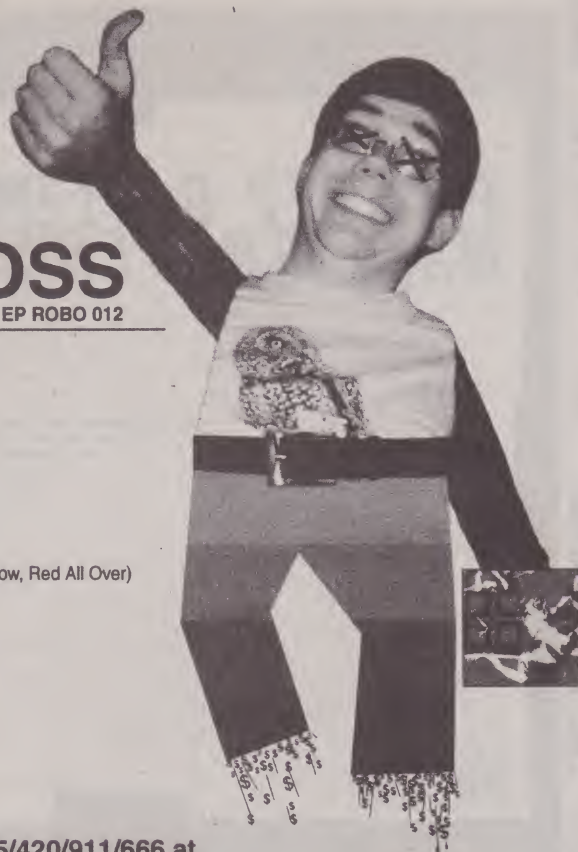
(Off Minor, She's Hit)

Billy Werner

(Saetia, She's Hit, Surrounded)



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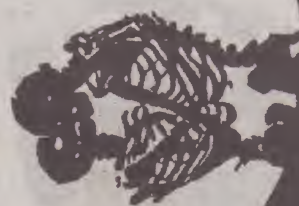
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PART ONE: *HeartattaCk*

I'd like to start out this time by addressing some points that were brought up in the last issue of HaC by a couple of different people. I'd like to first address our dear Mr. Jensen. Chris has a way explaining a situation that only a scientist could bring to these pages. I've read his column over the years, amazed, saddened, scared and joyous. I can't necessarily say that Mr. Jensen *made* me want to teach, but he reinforced my inspiration and drive to do it many times. Then, when I was in the classroom, Chris shed light on situations I faced within the structure of the school, with students, parents and administrators. As strange as it may seem, my short stint in the public schools around Pittsburgh ended around the same time as Jensen's. I'm moving on to Grad School while teaching at a Community College. I love it. Of course, my reasons for leaving the public school were different from his in detail, but there were similar themes that ran through both of our experiences. The system of public education in the United States forms it's own little world, in which administrators treat young, well meaning teachers like piles of crap. I was disrespected in so many ways that I realized I would become a bitter, unreasonable jerk like some of the teachers with which I worked. I chose to get out, too. It was kind of a surprise to read Jensen's last "Motion vs. Movement" column. I only lasted two years. Chris lasted eight. He was an inspiration to me then and he remains an inspiration to me now.

I'd like to address to Mike McKee's column. Mike makes some excellent points and well deserved shout-outs to people who change this community for the better. There's just one thing. He refers to himself at one point during the column by saying that "...my ...Outspoken'd ass hadn't seen anything like that before." Mike was referring to a bunch of Queer positive bands telling it like it is on stage and challenging the sexually straight dominance in hardcore. Believe it or not, I was actually taken aback by Mike's use of Outspoken as an example of the typical-hardcore-boy-band. Here's why... New Age Records #17, Outspoken's *The Current 7*". Still confused? "...All love is legitimate. It's hatred that's the enemy. An innocent man portrayed as being guilty. What crime is love between two people? The crime is hatred caused by ignorance of difference. Have to open my eyes to see a wider range. Have to open my mind. I'm the one that needs to change..." —"Innocent" by Outspoken.

Now, I realize that this isn't revolutionary. It's common sense. I also realize that this was at the end of Outspoken's career, possibly not when Mike was referring to them. I mean no offense to Mike; I just want the air cleared. Outspoken remains one of my favorite hardcore bands of all time... and *The Current 7*" is the best of their music. I just wanted it known that as a band they wanted to talk about how the homophobe is the problem, not the homosexual. I respected them saying it back then and I respect that they said it in a tough guy laden, meathead scene. Viva Outspoken.

PART TWO: HOPE

Last issue I mentioned that the will to carry on and keep things going is rooted in hope. I said that it is the binding of the struggle for a better world. It's true. Every cause, every fight and every time we wake up in the morning hinges on the hope that we must have for ourselves and the world around us. Don't believe me? Ask the community activist who's been at it for 30 years. Ask the peace activist who's been at it for 30 years.

Ask Fred Woodworth, the editor of *The Match!* what keeps him going. As far as anti-authoritarian journals go, you can't do better than to read it. Hope is one of the many things that keep Fred publishing his magazine, his way, without computers on hand driven presses. Contact him at *The Match!*/Box 3012/Tucson, AZ 85702. Actually, Fred gives me hope for the world. Projects like his do, anyway. I always love opening up a 'zine and being blown away by the writing and the ideas inside of it. I love thinking that out there somewhere is a person scribbling something in a notebook that will become an article that can make me look at an issue in a totally different way. I like to think that somewhere out there in kitchens, cafés and bedrooms, people sit up typing and writing away into the night. It's a feeling I get when I read something amazing that was published in a truly independent medium that makes me feel not so alone. I think that there are folks out there who maybe understand something about what the world needs to be a better place. Just knowing that those people exist gives me hope.

History gives me the desire to see the world improved. I think back to a time in the early 1900s when thousands upon thousands of working people banded together to form the Industrial Workers of the World. They were held together only by their common sense of degradation and outrage at the conditions under which they worked and the pay they were given for their work. They looked to create a new system inside of the shell of the old. The union was amazingly strong. The system of job actions and strikes on the job made for immediate gains. They spoke 14 different languages, but they were armed with a passion and a sense of working together.

The story of old Phil Melman inspires me more than almost anything else in this world. Melman was a great soap boxer back in the day. He would get up on a soap box on a street corner and tell people on the street about unionizing and making their lives better. Well, after the Palmer Raids in the late 19-teens, many members of the union were jailed, some were beaten by local police, and many disappeared. The ranks of the Union were scattered for many years. Even

though there was a Headquarters and the business of the union continued, Melman was not aware of this. He got out of jail and remained true to the IWW and the idea of Industrial Unionism. From the '30s into the 1960s Melman would go from the flop hotel that he lived in down in Santa Barbara (some say it was called the St. George) to the University campuses and street corners on May first, the real labor day, to soapbox. Melman believed that he was the last IWW. He thought everyone else was dead or in jail. He still did that every year. That's having hope.

There are those of us still fighting for the One Big Union. You can contact them at IWW General Headquarters/PO Box 13476/Philadelphia, Pennsylvania 19101. Telephone:215-763-1274. Electronic mail: ghq@iww.org. Webpage:www.iww.org. You can also contact me with any questions about The IWW. Get in touch. We'd love to hear from you. I know the IWW is one of the things that keep me going every day.

I find hope in an old man named Leon. He's a communist. I don't agree with him on everything, but he has a lot of very good ideas. He talks about being a unionist for his whole life and talks about the gains that workers can make. He operates a run-down looking, but fully functional bookstore called the Ben Coruth's Bookstore a few hours a day. He's retired now. The fact that Leon is still kicking after all these years inspires me. He is 13 years past his retirement (which is usually 65 in the USA) and he still cares about peace and making the world a better place. He tells me stories about running for union office. He tells me about his children. He tells me about communism. He tells me about the most stars he's ever seen while hitch hiking through Texas as a teenager. He tells me about hope.

My partner of eight years (and wife of one year) gives me hope. Sharing life with someone who cares about the world and making it a better place has inspired me greatly. In a vain attempt to not sound like a motivational speaker, surrounding yourself with people who have hope for the world rubs off. It's sometimes annoying to be around exclusively "posi" people. That's unrealistic. However, analyzing situations and working to change the things that are wrong is not only realistic, but necessary for us to get anywhere. I mean "us" as humanity, not just as the scene.

Within the community of hardcore punk rock, however, seeing Do It Yourself projects, like the Mr. Roboto Project in my hometown, gives me hope. The success of co-operatively run projects is proof to me on a very real level that most human beings are indeed not piles of shit. Rather, they are amazing and inspirational. Watching people who would probably never work together make something beautiful and meaningful gives me optimism.

On a slightly less awe-inspiring note, I've recently been privy to a good deal of negativity from people who put down project after project. Whether it's a 'zine, a band, unionization, publishing, labels, webpages, lifestyles, or attempts at positive change in any facet of life, these people are never satisfied. To them, I would like to quote one of the most amazing people I've ever met, Shawn Krizanik: "I'm like Suicidal

Mike. You can't bring me down!"

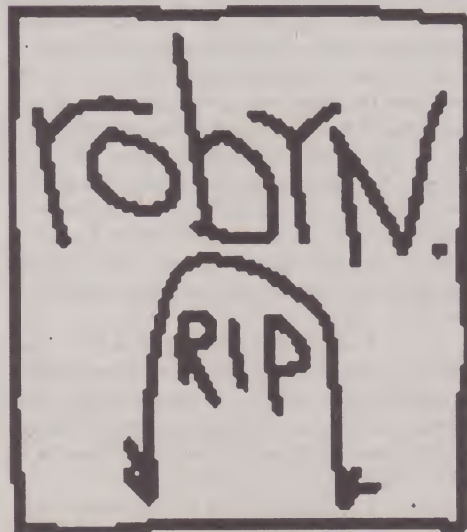
Seriously, don't let people like this ruin the hope that can create something amazing in your life. When countered with the old "start your own project" many times I've heard, "I don't want to [fill in the blank]." They "don't want" to start a 'zine, but they'll put down every one they see. They "don't want" to attempt to work outside of the pure capitalist system by participating in co-operatives or other alternatives to the same 'ole. They "don't want" to write their complaints to a 'zine to try to make a change for the better.

I've come to the conclusion that these people, as frustrating as they are, will exist in every community. We're a reflection of society, but that doesn't mean that we shouldn't resist the same negative attitudes that we see in society. Every job I've ever had, including "grown-up jobs," was rife with people like this. These negative naysayers play the same games as hardcore kids who hate everything but don't do anything to make it better.

Who cares? They'll be gone in two years anyway. Even if they do, for some reason, stick around, there is only so much time in life. Dealing with these people too much is a waste of that precious time. Of course, we need to give folks a chance, but once they prove to not really want make a change, they just want to hear themselves talk about something, we need to respectfully move on. We don't need them. They will stand in the way of amazing things. Since I started off quoting Outspoken, I'll end by doing that, too...

"Deny the flow. See the stone unprotected. Yet undirected. Can't be washed down. The violent waters flowing wildly. Hit the stone. Are forced around. Standing fast. It has it's beauty. It's focus unmovable. I see the stone as inspiration. For it's surrounded. Yet uncontrolled. Deny the flow. Deny. Set adrift. They drift away. I reach to save them. But how can I save those who won't save themselves. Goodbye. Save yourself. Revolt." —"Current" by Outspoken.

Write: xericx/PO Box 162/Turtle Creek, PA 15145; xericx@telerama.com
Peace.



11 September 2001

"There is in me the bitter taste of death, and nothingness is burning within me like a strong

poison. How could I still speak of beauty, and make esthetic remarks, when I am so sad, sad unto death?" —E.M. Cioran

"...I curse death. I can't help it. And if I should go blind in the process, I can't help it, I repulse death with all of my strength. If I accept it, I would be a murderer." —Elias Canetti

Perhaps I am still asleep, tossing and turning, but still assured of a fresh start. Perhaps this is an incredible nightmare, one that makes me ashamed of my own subconscious. Perhaps I never received any phone calls from my mother this morning. First message: "Robyn, a plane has hit one of the twin towers. My God, Robyn, please pick up the phone. It's awful." Second message: "Robyn, if you are there, pick up. A second plane has hit. Robyn? Robyn?" Third message: "It's Mom. I need to talk with you. Robyn...?" Perhaps. Perhaps she didn't mention her best friend's son—you know, the young man who works at the World Trade Center—who has not yet contacted his parents. Perhaps I never wondered about those late for work this morning, those who visited the World Trade Center yesterday instead of today, those who went outside to buy a newspaper and a coffee. Perhaps CNN had no new stories to report, so resorted to yet another worthless commentary on the Gary Condit affair. Perhaps I never saw the buildings go down, never imagined how many bodies went down with those buildings. And the people jumping out of their 90-story windows to escape the fire—all a part of my own private nightmare. Perhaps my mind is a cruel and terrible device, capable of manufacturing such horrors. All day, I have been in this state of limbo; awake but not fully conscious. Whenever I try to focus on a new report, a new discovery, a new discussion, my thoughts return time and time again to the most elemental.

To dwell in these thoughts, these elemental thoughts, is to confront my own fears directly. Not the fear of "terrorism," but a fear of the most supreme terror—death itself. I begin and end this day with an intense trembling, a sickness unto death. This terror—death itself—knows no national boundaries, no guilt or innocence, no "us," no "them." It is the supreme evil, My own sickness—and the solidarity I feel with those similarly plagued—inflicts my judgment concerning the appropriate "retaliation." When confronted with our own trembling, in what ways do we try to eliminate it, displace it, project it, scapegoat it? Normally, we shop. Like good pathological consumers, we shop our hearts out. But the malls are closed today. And death still haunts us. So, we need blood, a violent but ever-so-effective distraction. I can rehearse all of the political arguments against this reactionary impulse. As the United States reasserts its status as global superpower, we only intensify the problem. Retaliation gets us off the hook, so we don't have to question the very policies that make us a target of these attacks. But retaliation gets us off the hook in yet another way. As our bombs drop on "enemy" soil, we rejoice in the opportunity to turn our attention away from the implications of our own trembling. We shove this sickness out, beyond our borders and beyond ourselves. And we infect so many others our sickness.

"There are questions which, once

approached, either isolate you or kill you outright. Afterward you have nothing more lose." —E.M. Cioran

Whenever one speaks about death, one inevitably sounds like a parody of oneself. And yet I have been mumbling on about my own existential despair for the past few years, seeming not only like a self-parody, but an embodied stereotype—20-something intellectual, with the black clothes, a caffeine addiction, and Kierkegaard in hand. My fear is often paralyzing, keeping me up at night with only my thoughts spinning around in circles. But there was a degree of security to be found in this insomnia. Perhaps only in my head, death remains a hoax or an illusion. But *written down*, recorded, make permanent, and external? To do that would be to accept its truth, submit to it as my sovereign. For months, I have considered precisely how I might write death, and, in writing death, how I might learn to face the horrible truth of death. I presumed that these reflections would be contained in my private journal, so that I might remain unexposed, avoiding the funny looks and the dismissive remarks. But *HeartattaCk*? That would be absurd. To go from politics to punk to... finitude? That seemed ridiculous. I always despise those deeply personal musings, relevant to just about nobody and yet consuming an inordinate amount of space in an otherwise decent political-punk magazine. And yet, today, the enterprise seems somehow worthwhile. Today it seems to make some sense. In any event, *writing* death seems of little consequence now. The events of today made death as horribly truthful as one could imagine.

Does this terror become more bearable with the comforts of religion or spirituality? I would not know. So deeply and thoroughly disenchanting, I hold out no hope for re-enchantment. There will be no leaps of faith here. And yet I hear punk kids rail not just against organized religion, but against God. I have no personal investment in these debates—for I am a nonbeliever, but not a fanatical nonbeliever. I have no interest in converting anyone to the wondrous despair of purely disenchanting, secular living. Of course, I despise its organized forms, but I have no beef with God (or the human construction we call God). In all honesty, I am a little bit envious of those who take comfort in God. I do long for this comfort, this way out of my sickness.

This column was originally intended to be a polemic against the prevailing politics of punk/hardcore. It is my impression that many punk kids applaud themselves for the most minimal anti-authoritarian political commitments—anti-church, anti-police, anti-government, anti-military—without ever challenging other forms of power that punks aren't trained to question. Mr. Antiestablishmentpunk is all that we expect him to be—atheist, anarchist, enemy of all that reeks of bacon. But all too often, Mr. Antiestablishmentpunk fully conforms to the dominant expectations that he be occasionally racist, sometimes sexist, frequently xenophobic and very often homophobic. Defined this narrowly, anti-authoritarian politics are quite easy and remain fully adaptable to a fairly typical punk rock lifestyle (oh, how very revealing words sometimes are). Making punk a threat again

requires that we examine our own comfortable self-expectations. Making punk a threat again seems to require a more comprehensive critique of "establishment" and a more thorough analysis of our own re-creation of dominant ideology.

And yet, as I sit down to write this column, my mind is not really on punk or hardcore at all.

It is on the increased militarization of the U.S./Mexican border that is currently underway. It is on the anti-Arab and anti-Muslim hysteria that is currently justified in the name of "patriotism." It is on a campus organization—"students for justice in the Middle East"—that was targeted and harassed during tabling efforts today, such that they were forced to pack up and leave campus. I guess the FIVE Palestinian people cheering on TV makes some think that anyone with brown skin is a terrorist threat. Actually, my mind isn't on anything—it is leaping from thought to thought, ensuring that I can never enjoy a complete reflection on any given thing.

The Twin Towers have collapsed today. I recall my childhood in Jersey, looking out onto the New York City skyline, pointing to the two towers in wonder. "The towers sway in the air, Robbie," my father said, "so that they can maintain their balance. Otherwise they would collapse." It is difficult to imagine the New York skyline without those towers. Symbols of capitalism? Indeed. And yet they hardly seemed so sinister when I was a child. Yet it is even more difficult to imagine the death toll—as of right now, only a vague estimated number that I can hardly get my head around. One might think it easier to comprehend the particulars. But on the contrary. It is simply impossible to really imagine a woman, stuck inside a hijacked plane, hearing from her husband on a cell phone that two other planes have crashed into the World Trade Center. To face one's certain, violent, premature death—I can't imagine a greater evil.

It will be easy for punks to dismiss this column, to regard it as mushy sentimentalism that only serves to perpetuate pacifist ideologies that remain ineffective against enormous power structures. And yet that is not my intention at all. We would be wise to resist all efforts to simplify this terrible situation, include the effort to consider death in the abstract, apart from the political conditions under which it occurs. If it seems that I have been writing death in the abstract, it is only because the concrete is too terrifying at the moment. It is only because I am consumed now, on the day of the crashes, by a fear of what is to come. Of course, by the time this issue is in print, I will know at least some of the terrible aftermath. I will read my words as if they are buried in history. *To write death is to write this particular moment.* I suppose in that way it is not abstract at all.

I wish I had a way with words. And yet they continually fail me. They never do what I intend them to do, never express precisely what I mean to express. Political arguments fail me also. I most desperately want to take leave of all of it, but know full well that I cannot.

Is the irony of the column header now fully revealed? And some just thought it was yet another metal reference. All thoughts, reactions, and responses are welcome and greatly appreciated. My deepest condolences for those

who lost loved ones in this terrible tragedy. Robyn Marasco/PO Box 13445/Berkeley, CA 94712-4445; hereinhell@aol.com



Caption for the this issue's photo: When my college roommate, Alan, decided to go to the beach after graduation, he came back, not only with a dozen hickeys on his neck, but with a hermit crab that he named Spazz. Not after the band (Alan only listens to Quintron, The Lonesome Organist, Tom Waits, and No Doubt—he could have cared less who Spazz the band was), but because the thing would freak out whenever someone entered the room. This is a picture of Spazz on his moonmobile cruising with his buds Muscleman #1 and Muscleman #2. Alan moved to Orlando and took Spazz with him. After a day, his new roommate's dog, Mia, ate Spazz. Long live Spazz.

An update from last issue's picture: I am scheduled to die on November 8th, 2001 when The (International) Noise Conspiracy and The Hives (oh man, I love this band!) roll into town. So if you don't see a column in the next issue, you know what happened.

About two and a half weeks before deadline for this column, the whole thing with the World Trade Center happened. I don't know how many other columnists decided to touch on this subject or how outdated it'll seem to be by the time this gets published, but I guess this issue will reflect that. As I am writing this episode for the deadline, the event is still very fresh on my mind and all the post-speculations/reactions are even fresher. My thoughts are with those who were directly affected or have lost a loved one and the whole event has made this column much harder to write.

To the kid from Philly I met at an activist's conference about two years ago in Chapel Hill with the "Smash Capitalism!" patch on his bag who said, "It would be fucking cool if someone bombed the shit out of the World Trade Center!": Hey guy, it happened. I hope you're in good spirits.

ROBIN - 224 is a strange unit number, no? Why not make it an even 225? Those crazy Scandinavians! While delving into the world of finished woods, this ubiquitous CD storage system does its job well, but no more and no less. Which makes the \$39.95 price a bit out of reach. It seems to be most popular among my peers, who

stuff it with early to mid-90s emo discography CDs. Gregg Bernstein has three. Justin Jarboe has two. I don't really see the appeal. I wonder if people will start measuring their collections by shelf systems. "Hey, I have a lot of CDs! I have four ROBINS full of them (wank, wank)" with the rebottle, "Oh yeah, well, I have (wank, wank) six if you include all the promos I haven't listened to from doing my 'zine! I have (wank, wank) all the Polyvinyl singles CDs series!"

I've settled on this excessively large town (called Chicago) to burrow for awhile, deciding that moving really, really sucks and that the transient lifestyle a good amount of you readers partake in is really not for me (and I just crashed on couches!). Unfortunately, my ultimate goal is to make it to the west coast, so it's hard to get my roots dug in deep here.

I have an apartment now. I have some sort of stability, a point of reference to where I can start a tangent of progression. As much as I try to live my life in a non-linear fashion, it's hard to dismiss the constant of time ticking. Time means money and, well, we could always discuss how the socialization of humans has negatively affected our enjoyment of our short duration on this planet, but that would be fucking BO-RING. Maybe one of the other columnists has touched on it.

I got a lot of e-mails from well-wishers wishing me luck on finding a job. That's great and all, but not very inductive on actually getting me a job! I've half given up on looking for full-time work and started freelancing, which means I can charge more, but I'll probably have to pay more taxes and I don't have benefits, which isn't really good for the accident prone like me (I have this pegleg that keeps getting infected with the

no work and then two days where I'm juggling three jobs. The worst part is actually having to go out and sell yourself. I get to hang out in hip-looking bars and say things like, "You like [obscure art/design reference]?, if you need anything [obscure and quite possibly a sketchy proposition] I can probably do it, but I just got to find the time [trying to hide the fact that if I don't get this job, it means I'll have to sell the hot tub], but talk to Jerry over there cause I just finished up a job for him [Jerry is actually my mentally disabled weed dealer, Tim, who I pay off to gloat to you]! Here's my number! Okay! Call me! [making a fist with my thumb and pinky extended and placed next to my cheek, insinuating that one either should telephone me, or I just like talking to my little finger]."

You're doing it alone, which really doesn't help when all you want to do is apathetically sit around, drink beer, and pick at your toes. I was talking to a "headhunter" (design industry terms for a recruiter, and I wasn't really talking to him, but ransacking him for job leads) and he made an allusion to a local punk rock designer Jason G. saying, "Yeah, that kid's one of them bounty hunters." Bounty hunters? So I guess think of freelance graphic designers like Boba Fett, but instead of rocket packs, we carry a meticulous eye for typography.

But man, what I would give for a rocket-pack!

Since I've succumbed myself to lame Star Wars allusions, I need to lower the nerd factor and get on with a real column.

Remember the trend a few years back to name your band after Star Wars references? IG-88? Rancor? The Skywalker Sensations?

Okay, okay, enough with it. Sorry.

cherry (finally!), breaking my edge, going through my first serious relationship, and moving away from my hometown. I know those all sound quite usual for most people, but I wonder how many people realize that shit means you're not a kid anymore.

I was always feeling like a kid and holding onto my youth well past when I should have been. Now, I physically feel older (and not in a "Oh, my back is breaking with age, hand me my orthopedic shoes and my walker!" older). I feel more responsible of my actions. I feel alone in my own struggle. I'm more fearful of what's ahead of me.

The most fearful part is, I know this is only the beginning. Last issue, I talked about feeling like I'm running downhill towards a cliff and there's no stopping me from jumping. Well, I've done that. I'm in freefall now, I've already shit my pants and screamed for Mommy (who instantly replied "FU, you're on your own now! Let me get old peacefully!"), and my breath left me at the horizon.

I realized that the cliff isn't some fifty foot drop and then a splat, but from here, it looks bottomless and I'm going to be falling for awhile, so I might as well start enjoying the ride and taking in the scenery.

HEJAN CD case —This case is basically a wall bracket with a ton of square shaped pouches stuffed inside of it. Six to be exact. Apparently, the trick is that the cases can be removed individually, making it easy to carry around the 14 CDs the pouch carries. Mind you, these cases are zippered pouches kind of like those early Caselagic boxes with nylon linings over them. It's SO early 90s it hurts. Having this on your wall not only makes your pad look fucking ugly, but imagine walking by carrying a tray of Tiki drinks for your guests and getting caught on the zipper? How embarrassing!

When I was a college boy and worked in a record store and at the campus radio station, the amount of promotional posters I got on a daily basis was plentiful. By the end of my senior year, the rooms of my apartment were layered with posters of bands, movies, or whatever media the companies are trying to push. It was so bad, it took three days to take down all the posters and remove all the tape so we could make a killing eBaying them off. There was some terrible stuff that made it onto my walls (promo posters for Shift's last album, stickers for a hiphop artist named Mercedes "The Next Lil' Kim!"—in which we cut out the booty girl leaning over the car with her backside up and stuck them wherever we deemed fit, and a terrible-looking Game Face poster).

I'm smarter now. I only have three posters in the living room and have mounted them with clothespins. Now my posters have to go through a set of standards before they can make it up for private view. There has to be some element of craft involved with the poster, be it silkscreen or letterpress or lithograph, etc. (a Fugazi/Shellac/Ex live at the Congress Theater poster, silk-screened and limited to 300). The poster has to be of one of the greatest bands in the world (a giant Jawbreaker 'Dear You' promo poster that makes kids in gas station jackets and retro glasses weep and offer entire record collections for). The poster has to look really



rotting birch and, man, does it cause some headaches!). I work from home, which means I can catch up on my soaps.

Freelancing is sort of a twisted existence. You live from paycheck to paycheck and it's never consistent. I'll have two weeks of

I know the "Punk Over 30" issue is still a couple of months away, but I've realized that my life, in two year intervals, in the past four years have made me grow up more than puberty ever did. The events that shaped each interval and marked the transitions are quite vivid: losing that

damn good (a Jonathan Barnbrook/Geoff Kaplan lecture poster silk-screened by Brian Tafel from Citizen Band limited to 10).

Now I pass on my newly found wisdom to you readers! I suggest to you so-called music fanatics who have collected posters throughout the years to stop! It does no good in the end. Your house visitors really don't give a fuck what kinds of music you listen to. Most of these promo posters are designed poorly. Creatures live in the spaces in between the posters and the walls. They are disgusting and gross and turn into powder when you stamp them. If you already accumulated layers upon layers of layers of posters, start taking them down and weeding it out. Each layer is a trip down memory lane! It might go something like this: The Faint -> The White Stripes -> Bright Eyes -> Built to Spill -> Braid -> Metroschifter -> Quicksand -> Earth Crisis -> Nausea -> Dead Kennedys -> Crass -> Propagandhi -> NOFX -> Better Than Ezra -> Nada Surf -> Whale -> Vanilla Ice -> Milli Vanilli -> Weird Al Yankovic -> Michael Jackson -> The Gummi Bears. But not mine because I didn't start buying records until 1999 and started with Ja Rule.

Jumping from the Gummi Bears to The Faint doesn't sound like that far of a leap, anyway—puns totally intended.

The preceding paragraphs are supposed to be an analogy to realizing that no matter how many band posters you have, records/CDs/tapes you own, or how much you know about the Dischord family tree, no one really gives a fuck in the outside world. Make your statements brief and concise and it'll carry you further than volumes of knowledge that you horde for masturbatory purposes.

It also goes to show that having too much stuff is the devil and you should sell all your possessions to the next gullible kid while you still can. If you think about it, someone who has the Necros' first 7" who bought it at some record store when it came out can only really impress the younger generations with its mythical existence. To one of his peers, though, it's a nostalgic token or a "Hey, I used to have that record, but my Mom threw it away."

PRELAT series—During my many travels to visit astounding punk rock dives (like the Peach Pitt in Pittsburgh), I realized that most kids hold their records on bookshelves that measure more than 4' in length. All of the records are on one shelf leaning at a 35 degree angle and in order to access a record, they have to shove the entire collection to one side and it just hurts to watch all that wax just be shuffled like that. Such weight will not only warp the records at the end, but can possibly snap them. I hate to hear how many Rocket From the Crypt test pressings were lost due to such mistreatment. I have this general rule: record shelves work best when they are only less than 20" wide. The weight produced by this many records is enough for an ex-vegan waif like me to manage and also takes up less room when stacked up. If you're short, get a fucking stepladder. That is why the PRELAT series works so well. This modular plastic cube is made to be flexible to fit any nook or cranny in your room while being probably the most vinyl friendly unit in the entire catalog. At 16 7/8" wide and made of non-rotting plastic, these fit any 12" collection brilliantly well. Some come with an underframe

made of casters, making it easily transportable, but horrid on the steep hills. Underframe also comes with adjustable feet, but I would just stick to stacking the cubes or wall-mounting them. Oh yeah, plastic is very mosh-friendly.

My first job out of college was with an design firm called Skyline Design. I had run into someone at a party who had gone to the same high school and same college (although industrial design instead of graphic design) as I did, so we had some sort of kinship to bond over. He told me to try out for a position at his place of work, so I got his number and the contacts for his supervisor.

Mind you, Skyline Design is not a graphic design firm. They make large scale sculptures for commercial purposes. Let's say you own this seafood restaurant and you wanted this giant 30' long marlin on the roof. A big fake synthetic one that won't rot and smell like the last one did. Well, you would call a place like Skyline Design and they'd design and manufacture one for you. The shop itself was littered with 15' foot dinosaurs, a 20' pegasus that got rejected from the client (lawn ornament, anyone? anyone?), and tons upon tons of lifesize cows/couches that litter Chicago streets every summer (which would be later ripped off by many large scale cities as an attempt to increase local art appreciation).

I walked into the interview with my portfolio that consisted of 2-D pieces belittled by the sheer size of a 6' tall chess sculpture. I was completely unqualified for the job in the way a dishwasher would be walking into a hair salon asking for a stylist's job. The foreman and the head honcho grilled me with questions while looking through my work, trying to figure what kind of qualifications I would have for a job like this.

"Do you have experience with a bandsaw?"

"Uhm... sort of. It was all in school, though."

"You ever worked with fiberglass?"

"Nope. But I can learn!" [what you should say in an interview]

"Do you do anything at all with giant 3-D sculptures?"

"No. Not at all." [what you shouldn't say in an interview]

"So what are you doing here?!"

"I don't know."

Strangely, the foreman did need some help with the current project. So for a project that involved a 55' Egyptian tower and two 25' tall sphinxes, I got to sit around and goldleaf them for three weeks. It was for a casino in California. All my experience in composition, grids, typography, and various graphic design computer programs meant so much to me when I would be painting glue on a surface, laying little sheets of gold on them, and then brushing them to shape. I was also in the "wheelin' and dealin'" business, which is OK by me.

It was physical labor that involved zoning in and out of a peaceful zen-like existence. I got dirty, picked up heavy objects (and put them back down!), used large power tools, and felt like a big burly man. Every day, I was a silent worker. I contemplated my current situation and social dramas, thought about topics to write about for

HeartattaCk (all of which have obviously diminished and what you readers get now is some scatter brained text bulk), and imagine what life would be like if I could had acute psychic abilities to manipulate the minds of my enemies ("Yes, Vincent, I will GLADLY give you my Judge Revelation Can Suck It 10 inch") and stubborn friends (Alex Dorfman: "I don't want my Slapshot varsity jacket anymore, Vincent. You can have it as a token of my gratitude.").

It's funny how mindless physical labor will do that to you, though. It makes you wonder where the true brains are... at the white collar accounting environments where the brains are being friend pumping out numbers for the executives or white-washing the neighbor's fence while thinking of genius ways of redesigning an ergonomic staple gun? From that, you sort of realize the futility of school and how your mind is applied to certain tasks. Then you just realize it's not the task or the goals or even the institution supposedly "nurturing" your intelligence, but merely the application of your energy.

KILEN racks—Lacquered steel CD racks with rubber stoppers that look like grills you would kabob on. Okay, first: WHO THE FUCK STORES THEIR CDs ON A TABLE TOP? I mean, there's so many better uses for table tops than storing your air guitar jams on. For example: fucking, cutting tofu, making pyramid trophies of empty Bud Light cans, drawing pictures of your friends "doing it," sitting, resting your elbows on while eating dinner, standing on to play with the ceiling fan, and definitely arm wrestling. Plus, in order to look at the CDs, you have to flip through them like the old Pharmors (giant drug stores where you could buy a copy of Robocop, condoms, Prince's B-sides CD, Q-Tips, and greeting cards in one convenient swoop) had when the Lift™ system was first introduced. It's kind of like looking at records in a crate, but the records are free-standing and make an annoying "clacking" sound. Regardless, these things would be better to place hot pans on if you don't want to burn the counter or something other than storing CDs.

Options I have considered for income:

1) Dealing coke to indie rock shitheads because if I cut it cheaply (or blatantly wrong), it's not like they're going to come at me with .38s. They're just going to talk shit on me in the scene (after they discuss and probably dis, but secretly obsess over the new Jade Tree release, or talk about the new pair of black pants they just bought, or go through a session of serious name-dropping). Oh no! My scene reputation will be ruined! But it will more than pay my bills and for lots of cool records!

2) Invest in a cape and use my supernatural powers for crimefighting. Not to actually do it for a cause or for the benefit of mankind, but to charge a hefty hourly rate.

3) Grow a mohawk and beg for change outside of RECORD STORES—as if record junkies are the richest people in the world!

4) Sell my "Andy Radin from the Funeral Diner is really just a big wuss because one time I was emo-shaking to Uranus and he held my hand because he was scared. All that racing BMWs and cliff-hanging hiking shit and Stanford graduate is just a cover-up!" story/rumor to some hardcore punk gossip magazine. Oops.

5) Ask *HeartattaCk* for a pay raise.

6) Make bootleg D.N.T. shirts with skulls and skateboards on it and sell them to the new generation of thrash kids. Mind you, D.N.T. were just three letters I came up with two seconds ago, but I'm sure you can just say "From Japan!" and the kids will totally eat it up.

7) Start a band and before we do anything else, we tour Europe.

8) Forbes Graham and I will go to some midwestern fest where the kids are tokenistically overly PC and say, "Hey, give us money and we can stand next to you and act like YOUR minority friends!"

9) Perform my karaoke version of Unbroken's version of Joy Division's "Love Will Tear Us Apart" in CTA subway stations with a ghetto blaster and pre-recorded sequencer beats done by a Moby look-a-like. It will be called "Eric Allen AND Ian Curtis are turning in their graves!" Collect the spare change and release a CD and put it out on Alternative Tentacles or Bloodlink. Whoever offers me the most money.

10) Who wants to be my SUGAR, MOMMA?!

JUTIS tower—I went to the showroom and checked this sleek baby out. I got there, walked up to it, sneezed, and the whole fucking thing came toppling down like Dag Nasty's *Four on the Floor* LP. It only holds 104 and there's small little notches at the bottom of the shelves to keep the CDs uniform. So you kind of have to jiggle the CD out of there. It doesn't help the fact that the shelf holds no sense of equilibrium at all.

A word of advice to any aspiring writers: NEVER EVER listen to Lungfish while trying to pen your already muddled thoughts onto paper. I think Daniel Higgs has poisoned my brain after this one. I'm going to open a Bass Pale Ale and decompose in front of the television now.

Yo, shout-outs are needed for my main man Jarboe who be representin' the DCrew with the Forbes Buttagraham (I'm chillin', combin' my hair!), the new school ChicaGOGO homies and homettes Robot Levin, Matty and Mikey of Ravens'hood, Keara "Yes, in fact I do like The Strokes, FUCK YOU!" S., the old school windy city motherfuckers: motherfuckin' Stuntman D. Reed and Kara Pacific, Cowboy Chris B'nr, Big B. Shapiro, Gregg Hydrafuse (who told me to do the IKEA reviews), the "Once I was a Carolinian and now I am in ILLIN' NOISE" peeps: C. Main, Dkta "Call me Bobby" Brown, Tommy "XPrevail+a Colt 45X" Davis, and the MilehighclubMarkers, and, as always, BRING THA HOUSE DOWN for MC Lard and the Get Funktastic Crew: Leslie "I'm rootin for Soul Cracker!" Kahan and Lisa "Oh Oh" Oglesby!

I don't get paid to endorse these products/services:

—The Big Black Tour Diary can be found online at the following site. It depicts Albini's ramblings during the last few dates of their tour and he talks shit on everyone. It's amazing: <http://www.olywa.net/pasha90/tourdiary.html>

—Just flip your pages to Daryl Vocat's column. I started reading his with more regularity when I noticed that he, too, has a well fostered respect to Madonna. Most of the columns here are very political, almost nauseatingly so. They're in such abundance, that reading about a gay

Canadian's reactions to Destiny's Child and Tetris spin-offs is much more interesting and thought-provoking. Props to the columnists that push the envelope of the stereotypes of this 'zine.

—Remember that band Indian Summer? HAHHAHAHAHAHA.

—Ben Kim and Tim Hugh in Chicago head up the Foundation for Asian American Independent Media and host the annual Chicago Asian American Film Showcase. It's a really good festival and worth checking out. <http://www.faaimg.org>.

—Andy Radin really isn't a big wuss, but he makes an attempt to define "emo" in his webpage. <http://www.fourfa.com>.

GET FRESH.

I know I'm a spazz, so write me at vincent@pacihi.com. Ask me about love advice and I'll print my merciless and bitter answers on how to be a heartbreaker in the next issue. No snail mail because I'm not going to print my address for one of you deranged record collector dorks to break into my place and steal my highly coveted youth crew records. Just look for them on eBay near the end of the month. All hate mail will be redirected to the workers at the CrimethInc. World Headquarters because they are always up for some good yuks.

—vincentchung; vincent@pacihi.com; terrorvision.pacihi.com

Frank Stapelfeldt

My original intention was to begin my contribution to HeartattaCk with thoughts of "Where are we going? What are you doing with your life? And we all had to start somewhere." I was happy to be asked to contribute to HeartattaCk and with great anticipation I began to write. I turned my computer off late Monday night September 10th, 2001 and off to bed I went. I awoke at 8:45am September to my father crying and my older brother screaming. My father told me of a plane crashing into the WTC. My older Brother's fiancé, Kristen, worked on the 93rd floor of the first tower hit. We feared for our friends and family who work in the WTC. What am I doing with my life? I work for the New York City Fire Department. We all had to start somewhere. I jumped out of bed and raced to begin a day that would forever change my life. So please excuse me while I just write out the events of September 11th as they unfolded in my life. I am only one person in this mess. My story is one of luck and I am happy to be here to write this. I don't know where we go from here. I just know that my losses are in the hundreds and I escaped being a number you hear on the news. So please bear with me on this one.

THE DAY THE SUN WENT OUT ON ME:

September 11th, 2001 8:45am: "Wake up" my father yelled to me. "A plane just flew into the WTC. The plane hit Kristen's floor. I think she is dead!" I did a quick scan in my head of all my family and friends that work in the WTC. What floor and what tower are they on? In that moment you just don't know. I work for the Fire

Department of New York City as an EMT. I know I have to get to work. I have to call my Battalion. I picked up the phone and got no dial tone. I grabbed my cell phone and got through. I was told to go to the nearest base and mobilize from there. I made a final phone call to the local base. I was told by the Lieutenant on desk that they have a small bus ready to go and I was to be the last seat on the bus. Knowing that I would not be home for a few days I thought it would be a good idea to take a shower. Little did I know that one shower would keep me alive along with the lives of 23 others.

9:05am: I was nervous and scared. I was running late. On my car radio I heard them say that a second plane had hit and that it was a terrorist act. I drove as fast as I could to Battalion 22, only a few streets away from me. The bus was just pulling out, I made them stop and jumped aboard. The Lieutenant yelled at me for delaying the bus. We drove through checkpoints across the Verrazzano Narrows Bridge where we could see the two towers smoking. Within minutes we reached the Brooklyn battery tunnel where we were met by a Police officer who told us, "There is a suspected bomb in the tube but we have to send you through." I closed my eyes and held the nervous puke down. We passed the police, inspecting the supposed bomb in the tunnel. This felt all too much like a movie.

My heart was pounding in my chest. I then saw the light from the other end of the tunnel. We came through the tunnel to our first sight of the tragedy. To my left, a burning piece of an airplane engine with other debris scattered around the area. To our right, charred flesh and other scattered debris littered the floor. But directly in front of us was something we couldn't make out at first until we got a little closer. In front of us was a smoking torso. No head, no arms, no legs just a smoking piece of remains lay in the street. Horror read across everyone's face, as we didn't know what was to come in the next few minutes.

9:50am: We reached the towers when the people started to jump from the upper floors. Like 200 pounds of potatoes hitting the floor bodies rained from the sky. Walking through the glass awnings into the towers, the bodies hitting right above our heads. People's faces pressed up against the glass, eyes still open like they watched the ground as they fell. We reached the first staging area when we were told by Chief Gancey, "You are late, we are going up further, you all have to go to the command post." Everyone's eyes looked at me. I was the reason why we were late. My heart sunk. I wanted to be going up those floors. I wanted to find my friends and family. We made it down the stairs and out of the towers and we split up, some of us going to the command post and some of us going to try to set up triage.

10:05am: Just as we walked away from each other we heard the most horrific noise. I looked up and watched the first tower begin to crumble. I stood for what felt like 20 minutes watching this; when my face shield was hit with concrete I began to run. I ran into a parking garage for shelter and saw a fire fighter curled up on the ground. I jumped on top of him. I was followed by a few other EMTs. The noise seemed to go on forever. That 8 seconds took a lifetime. The noise stopped and we were covered in dust and concrete.

We started to dig ourselves out and search for others trapped with us. We frantically looked for a way out but it was pitch black. It was like the sun wasn't there anymore. We found an EMT medical bag and in it we found N-95 face masks. We put them on and searched for a way out. We came across a Chief trapped with two broken legs; he informed us that we were outside on a loading dock. We were happy to be outside but scared because we still couldn't see anything. We dragged the Chief to a clearing where we could splint his legs up, and searched for water and radios. I had my Police/Fire scanner on me and we could hear people screaming for help that they were trapped. Over the fire fighters radio we hear the reports that the same people that had ordered us to leave the tower for being late were all missing. I am in shock and I can not believe I am alive because I took a damn shower.

10:28am: As we start to formulate a plan of getting out of where we are we begin to hear that awful noise again. The second tower was now coming down on us. The fire fighter and myself grabbed the Chief and the others around us and found a spot in the garage void of cars. The wind and dust blasted us. If this was how I am going to die please don't let me die alone and please make it quick. You could hear screaming on the radios along with the shaking and rumbling from the collapse. It was now completely pitch black. We used our flashlights to find our way out. You could only see maybe the length of your arm in front of you. We knew we had made it outside when one of the EMTs fell off the loading dock we dragged the Chief off of. I remember thinking at that moment, "it's like someone turned off the sun." It was a smoke filled night at 10:30am.

The dust was thick in the air. I was thankful we had found N-95 masks earlier. As we walked along we found people in the streets crying and praying. We grabbed them and made them walk with us, holding them up or carrying them as we searched for an end of the dust. You could hear gunshots going off. We walked towards them to find police officers shooting out store windows to get people out who were trapped or to open doors that people held closed. Many store owners thought that the dust was chemical warfare so they locked their doors and watched people suffocate outside their store. We kicked doors in to get people out of the dust. We pulled fire fighters inside and washed the dust from their eyes and mouths. It felt like you were breathing through a sponge. When we couldn't find water sometimes we would use soda or juice to get the dust out of their mouths and of their face. You just couldn't take in all that had happened. You couldn't see the entire rubble field. You were lost on streets that you once knew like the back of your hand. But you have to keep moving. The next person I found was another EMT and she was covered from head to toe not only in dust but also in thick blood. I reached out to touch her and she screamed and curled up in the fetal position. We had to calm her down and we came to find out that she witnessed her partner get hit with debris and literally explode next to her. She was now covered with the remains of her partner and dust. The fire fighter and myself took turns carrying her. We walked her till we found others lending aid to people. I was taken out of

Manhattan briefly to Downtown Brooklyn. When I got to Tillary Street in Brooklyn, you could see the waves of people walking across the bridges. I remember them walking by looking at me covered in dust and blood. They shook their heads some burst into tears. No one would come near us for us to help them. We then got the order to go back to the WTC. Soon after that I was back at "ground zero" searching for people.

4:20pm: WTC building #7 is now burning. The hours seemed to peel away. Maybe I was high on adrenaline, but I never tired. I just kept going. I think the fact that I was also looking to find my friends, family and co-workers kept me going. We either found people alive, or we found them in pieces. There was no middle ground on that at all. But we kept going on. It was still dark as night and we knew that night had not even fallen yet. What are we going to do now? The reports are that all the heads of the fire department are dead, the very same ones that gave us the order to leave the towers. As we search we are still being hit with falling debris. The fires are still burning and the debris is razor sharp. You can still hear people screaming on the radio for help and that they are trapped.

5:20pm: Building #7, 47 stories high, collapses. I now learn that I was originally trapped in Building #7's parking garage. I watched in amazement knowing that I could have been still trapped in there. I wish I knew the name of the fire fighter I was trapped with and I hope that he is safe.

We just keep at it working into the actual night. The dust was now about six inches of mud from all the water being thrown onto the fires. Body parts still lay everywhere. I think it was about 12:00am Wednesday morning that it really started to hit me. We had pulled four people alive from the rubble, two fire fighters and two police officers. One of the police officers had called on his cell phone screaming that he was trapped on the eighty-second floor. He didn't know that the towers completely collapsed. He rode that tower down 82 floors and lived to tell about it. Other trapped rescuers had dug themselves out. I stopped to look around at it all. The twisted metal and fires all raging, and it hit me. I couldn't get all the shoes that I was finding out of my head. Women's high heels or firefighters work boots. We set up a miniature hospital and rest area at 1 Liberty Plaza. We also turned part of the Hilton Hotel into sleeping quarters. I don't remember what time it was, but at some point in the early hours of Wednesday I found a corner of 1 Liberty Plaza to sit down and rest. I took off my boots my feet were bleeding. The concrete and dust had hit me with so much force that it blew pieces into my boots and cut my feet.

I curled up and passed out from exhaustion. I woke up a few hours later it was still dark, but the sun would soon be up. After a full day and night without light I could not wait for the sun. I kept thinking that when the sun came up that it wouldn't be as bad as I thought. I got up and climbed into the rubble. I got as high up as I could for the sun rise. And there it was. The most horrific sight I had ever witnessed. Nothing but ruins stretched out before me. This was my one day at war. I didn't know what to do. I stood there a few seconds and just looked out on

all the people working so hard to find survivors. My moment was ended by the discovery of more dead. We remove the body or body parts and package them up. A small crew of about six people would then walk the remains out.

The day the sun went out on me came and went. But with the new sun came more horror. For the next few weeks I would pull many friends' bodies from the rubble. I wish I could sit and list all their names for you. The day the sun went out on me, thousands of people lost their lives. I will live with this memory forever. When I close my eyes I can see the faces and bodies. I have nightmares from the noise of the buildings crumbling, my whole world shaking around me. The screams of the people who were in the towers when they came down still rings in my ears. Days like this make you question just about everything. I truly don't know where to go from here. I don't even know how to end this story, because this story is not over for me. I know we all have to start somewhere. Where we end up is entirely different. I started out a hardcore kid trying to save the world. September 11th saw me just trying to stay alive.

Thank you for reading this. I don't know if this sheds some light on that day for some of you. Many people may not even care. This is my story and in person I could talk for hours about minutes. There is so much more to this story. My girlfriend and loved ones don't know much about this. I find that I can not bring myself to tell them these things. I want them to think that I was never in harms way. Maybe I should tell them the truth of it all. My girlfriend saw my helmet and when she saw part of it was cracked she knew I was closer to it all then I have been telling her.

I don't want my family to know such horror. My family didn't have to worry about me. I called right after the towers came down and told them I was okay. They didn't know where I was but they knew I was alive. So for the rest of that day they knew I would come home at some point. My brother waited for 2 weeks to hear from his fiancé. She never called and she never will call. What he is going through is terrible. So many families are going through that exact thing right now. But no one needs to worry about me. I do what I do because I know no other way. I am lucky to be alive. Now, nearly a month later, the 23 other people with me on that bus that day jokingly thank me for being late. One of my friends said he would never get on my case for taking too long in the shower. A ten minute shower saved 23 lives plus my own. We all knew that if we were there on time we would have been sent up those floors and we would all be dead.

Like I said in the beginning, mine is only one story. I am just one person that lived through it. I don't know what it looked like on television. I never even got to see the second plane hit. I just know what I went through and what I am going through still a month later. So a deep heartfelt thank you to everyone that has been supportive to me and wrote me to make sure I was alive and well. If anyone would like to talk more about this I would love to hear from you.

Love and support,

Frank Stapelfeldt/FDNY EMT-D/
Battalion 39

Contact me at: 115 Elmwood Avenue/
Staten Island, New York 10308-2637;

Pissinrox@aol.com

Please forgive my spelling and grammar. This was written just before deadline. I didn't pay much mind to perfection.

Tara MacDonald

I sink, I sink, she sinks.

Into the light, warm porcelain drinks.

It raps a tight arm around my skin

Wiping away the daily sin.

How this bell rings true more and more every day I wake. I've been feeling a certain malaise as of late. It's something that I think has been in my guts for a while, but hasn't quite had the chance to escape until now. It's not sadness, although a good cry or scream of an outburst would be more than welcome in my home. It could all be chalked up to general life frustrations but I don't think so. It's a little more than that.

At 25, I'm starting to realize that there are pits to fall into throughout life that can be supremely difficult to scratch a hole out of. Most of these pits consist of certain ignorances, judgements or down right stubbornness on most all of society's players. It's so easy to fall in, and not so easy to clear your head enough to get out. The next two stories I wrote on separate occasions. The relation between the two lies in the fact that they are two certain pits that I have discovered for myself in the last couple of years.

The first is a portion taken from a letter I wrote to another punk/music oriented magazine regarding being a female in the music business. It's like continually running up hill, with no end in sight and no power goo to energize tired limbs. The second story is something I noticed one day as I was walking home from work. Strange the things you can notice if you just open your eyes wide enough.

1) I have never been one for feminism. In fact, I can honestly say that I never really understood what the big deal was until I headed out into the world as a professional. My profession happens to reside in the music business, like I could have chosen a more inept arena for my pre-natal feminist beliefs. The expression "lead the lamb to the slaughter" has never wrung so true. I know different now, of course.

I just finished reading Jessica Hopper's column where she talks about being a woman (girl) in this nasty business that we call the music industry. Most of her brutally blunt points struck right through me like a sharp knife. Although none of the conflicts in her column were new to me, it was the first time to date that I had seen my daily conflicts screamed out loud, in the open, for all to see and hear. It scared me and made me sad in an extreme hail of frustration.

You see, this is not a one-time occurrence. I have to deal with this every day.

My third music-industry related job was the worst case of abuse thus far. The constant belittlement and disrespect I was subject too on a daily basis by my all-male colleagues was enough to drive someone to the brink of insanity. I was almost there too, but I resisted and wouldn't let them push me over the edge. They forced me out, though, out of their "do the time and don't whine" indie stronghold. I thought music was

supposed to be fun and uplifting and uniting. Not in this office, not ever.

More than this, I have learned that being a girl in this business is a novelty. We are the groupies, we are the ones trying to score a rock and roll boyfriend, we are outnumbered and we are the dim-witted airheads who really don't understand what the music is all about. I had an idea of what the music is all about, but for reasons beyond my control, they have been ripped out of me. I am tired and searching for meaningful reasons to remain a supporter of the scene.

I have found that my only recourse to all this chaos is to trudge on and not back down from my dreams because of a few squinty-eyed dick heads. I am now the house-booking agent for a club in Vancouver, Canada, as well as a freelance music journalist of sorts. (I use that term lightly.) It has not been easy. Fourteen and fifteen hour days coupled with inexhaustible amounts stress has left me breathless. I constantly search for reasons to continue investing my time into this project called "live music." I have thought about this a lot. My conclusion is that I am damn good at what I do, whether it be publicist, sales rep, booking agent, promoter or music enthusiast. Why would I let someone, male or female, stop me from doing something I can and want to do?

2) I walked home today. No different than any other day really except that it's a Tuesday and we all know that Tuesday comes but once a week, four times a month, forty-eight times a year. Snaking through the muggy streets I dodged and turned and skipped and hurdled past chipped buildings and curves in the cement. Over the water and past the sweet smelling lilac trees avoiding as best I could the stink of the Molson Beer plant wretch on the other side. What a contrast from one side of the salty blue to the other. A not so odd thing happened during the trek. It rained on one cheek while the yellow sun and blue sky shone on the other mound of pinkish, make-up-laden flesh. It was both exhilarating and exhausting at the exact same time.

My body, not completely soaked with the wet nor totally warmed by the sun. ENTER WIND. And, of course, that one variable called the wind swept along beside; in front and around me entirely causing quite a ruckus as it went. So variables have proven in the past ruthless however unavoidable they may seem. On this particular Tuesday, I made extra sure to walk slower, not slowly, but slower so that I would have time to look around, smell the smells and eye what little involvement I did occupy in the world at large. The ground steadied below me, the trees blossomed beside me and the patrons busied around me but none so much as blinked for me.

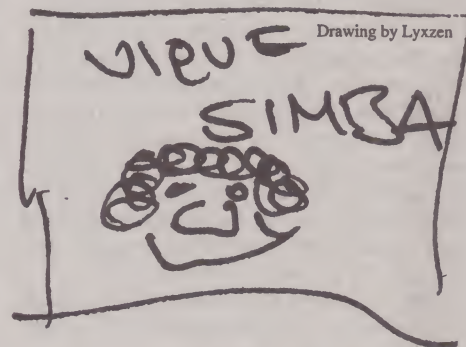
And I was quite happy about my findings. I was so pleased in fact, that I caught not once but twice what was to be my one shining moment for that particular Tuesday. Like headlight shadows, it was there and gone in a flash. But, I caught it nonetheless. Standing awkwardly on the wheel friendly sloping corner tip, I waited for the light to tell me what to do. It came from the left as I was heading south. The dark, sleekness of the vehicle smoothed the bumpy street as it glided along.

Was that real gold emblazoned on the front bumper slat or the sun's reflection playing tricks? It doesn't really matter anyway because

it's the cargo that I am so fixated on. Two Mercedes Benz following each other up First Ave carrying the same four plastic-like people. Two men and two women both with slightly graying hairs eerily pinned back tight against their foreheads. Dark skin and crisp pressed button ups oblivious to the elements of late eve outside their gliding box on wheels. Both men were driving and rambling on about things, mid-word as they zoomed by my stop. Both women rested elbows on buttoned up windowpane; mid-yawn and complete look of late life boredom on their brows. Two by two they were guided onto the ark. At that moment, to me, walking didn't seem so bad.

There are lots of anomalies to both embrace and to fume over in life. These two happen to be larger difficulties for me right now, although I'm sure I'm not alone. Write me.

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On the last day I spent with him I told him that he looked different to when he arrived. Over the course of time his entire appearance had changed. He wanted to know "How so?" [as he always does] but I couldn't answer that question. "Not bad different," I told him, "just different." Once we'd said our airport farewells and I was on the road home, alone, I figured it out.

Over the course of the weekend he became ever-increasingly beautiful. I don't mean 'hot' or 'cute.' I mean beautiful. The kind of beauty that only comes from the inside out. That you only see when someone has qualities that are undisputedly amazing. Such as honesty and honesty and honesty. Along with truthfulness and openness and sincerity. This person possesses these qualities. That's why I love him so.

Of course his intelligence and charisma and wit are endearing. As are his receptiveness and the way he asks and interprets my answers and asks again. But it's the honesty that won my heart. Along with all the things that he says to me; and only me. For there is nothing like a boy sharing with me things that I know he has never shared before. To be the one that makes it past the defenses. To be the one that he trusts enough to curl up in bed with and share his secrets with. There is nothing in the world like that. And we're only at the beginning.

I'm not denying that this is all about me to some extent. I know enough to know that this massages my own ego. But aren't relationships all about that? We're just not really honest enough to admit that most of the time. We're all so concerned with appearing selfless and non-self-absorbed. This man I'm with has no fear of that. It's one of the areas in which I

love his honesty the most.

He admits to his own self-absorbed nature. And that makes it okay for me to be honest with why I adore him. Being with someone that is choosing to share with me. Choosing me above all others to be the one that he confides in. That he trusts. That makes me feel special. That makes me feel good about myself. I know that I am trustworthy. I know that I am strong. I know that when he tells me things he doesn't share with anyone else I will keep them to myself and I will hold him in the dark and he will be safe. And that he does this makes me feel all the more trustworthy and strong.

That I look into his eyes and feel the warmth from them reflecting back at me. That I hear the care in his voice. More in what he doesn't say than what he does. More in what he says about himself than what he says about me. More in what he says about other people than what he says about himself. I listen to it all and I take it all in and I love him all the more all the while.

It's been a long time since I felt this way. Since I felt whole. I've felt fragmented for a very long time. My ex-husband split me into a million, billion pieces, and I've been repairing myself for years. I'm whole again. And this person here is the evidence of it. For I couldn't feel like this if I weren't me again. I'm at last capable of experiencing the intensity that I thrive upon. That makes me feel more alive than anything else on earth. The conversations that can only be had at 4am whilst tightly spooned around someone. The moments that I wouldn't trade for the world.

I'm me again. I say that with a smile on my face and a lump at the back of my throat. It's taken a long, long time. And this was the final frontier. Feeling like this about someone was the last thing I needed to do to prove to myself that I am there. Really, truly, there.

So, you see, whilst this is all about him, it's more all about me. He's amazing and I'm utterly, totally thrilled that he's such a big part of my life. But the big picture here, in my world, isn't about us, in terms of our involvement with each other. It's that he's shown me that I'm capable of feeling things I feared I'd never be able to again. I can feel them. I can.

This boy is special. I hold him in the highest regard. And that he views me the same—well—that's what makes someone feel like they are walking on air. That someone you value and consider so amazing thinks the same of you—it's heartwarming and soul-warming and everything-warming.

From the first moment there was a connection. From the first night of conversation there was depth. And there was always this overwhelming feeling of warmth between us that I have no explanation for. I have no reason to feel the way I do. It's not normal for me to feel this way. As though I could do or say anything and it would have no ramifications at all. That nothing could, or can, change the dynamic of us. That this is unconditional. From day one it's seemed like this is something big. And we're thrilled to be in it. And going along for the ride and seeing where it takes us. But all the while with this overwhelming feeling of security keeping both of us sane. It's a good, good feeling. He's my friend, in the truest sense of the word.

And it's the little things, always, that make me know I'm in love. He has too many to list. From the way he breathes when asleep. To the way he doesn't complain when it's really, really hot under the covers because I'm hugging him so tightly. The way the bones at the bottom of his neck feel to my fingertips whilst driving in the car. The way he covers his eyes in scary movies until I bully him to hold my hand. The way spoons only go one way.

There are so many examples of the things that I love the most about him. I know it's rather sickening. But it's also really beautiful. And I'm totally in the 'I want to stand on the rooftops and share my feelings' stage. It's a great stage.

Am I meant to end with something profound? Something that ties it all together and makes all of the above make sense and seem relevant. Maybe I can't. Maybe all I have to say is that this will be continued. This will be an ongoing saga. Because this person has a permanent place in my life. There will be more columns about this man.

Sometimes I wonder about the relevance of my love life to the people reading magazines. But then I receive emails and letters from people telling me that they identify. That something I wrote helped them deal with something in their life. That they appreciate me sharing the details of mine. That people, sometimes, gain some insight into their own relationships or emotions because of something I wrote. Or that they like to hear an alternative view. Perhaps something that someone once tried to explain to them but couldn't find the words.

I search for the words. But sometimes there aren't any. There are usually far more appropriate words for anger or politics. For tearing someone a new arsehole or putting the world to rights. But for describing the beauty of a friendship. For defining the emotions and communicating their depth. It's never easy. I've barely made a dent tonight. I will persevere. I will, somehow, sometime, express eloquently the beauty of this man. Because he's one of the most beautiful men I've ever met. And more importantly than making anyone else understand why and how so, I have to make him understand. I have to make him believe in his beauty.



A while ago I had the luck to see Le Tigre play here in Toronto. It was one of those rare shows that is so life affirming, a show that really makes you believe in music and humanity. For people who don't know, Le Tigre is Kathleen Hanna from Bikini Kill's new band. Their music is reminiscent of the early riot grrrl days mixed with some great dance beats. They have catchy songs with smart lyrics that are the perfect blend of

politics and dancing. They have keyboards, samples and even a rap song.

The night started off with Shebang!, an all female breakdance crew who tore the lid off the place. It was so great to see people breaking in the middle of a jam packed club. The energy in the air was amazing and the vibes were really great.

Tracy and Her Plastics played after Shebang! and were also a lot of fun with video projection and witty repartee between songs. It was an inspiring and clever solution to having a one person band. Tracy had her other "band members" appear as video projections behind her.

Next on the bill was Le Tigre. The three people in the band had lovely matching pink outfits with lots of sequins. They even had a few coordinated dance moves to go along with their set. The set culminated with Shebang! breaking on the stage while Le Tigre played. It all ended with Kathleen Hanna doing a summersault into the splits. It was soooooo dreamy! Swoon-o-rama! It was especially exciting to see them play because they talked quite a bit about their songs. It seems pretty rare these days for a band to care enough about their music and what they are saying to create a dialogue about it. Between songs the band talked a lot about art and their connections to the art world and how they fit into it, or not, with their band.

The whole show was quite overwhelming and even included about 5 carousels of slides with images ranging from drawings of people dancing, to feminist icons, to song lyrics and newspaper clippings. I danced my ass off and couldn't stop screaming. The whole time I felt like one of those screaming girls watching the Beatles on The Ed Sullivan Show. I thought I was going to explode. It was one of those shows that reminds you how powerful, hopeful, moving and inspiring song and art can be. I feel like I've lost track of all the times I've gone to art galleries and felt nothing, so it's great to see art that is atypical, that can't be put into a gallery.

Le Tigre strike me as a band who don't just play music, but have the music inside them already and they are just letting it pour out, like they have no choice but to make it and make it with all the passion and sincerity in the world. I felt like I was watching the music bleed from their veins. It's bands like Le Tigre that help get me through the day. More than that they are a band who inspire me to thrive and to follow my dreams.

Recently one of my childhood heroes, Mr. Dressup, died. I didn't hear the news until about a week after he passed away. The CBC had a television special about him and his life. As it turns out there was little variance between his television persona and his real life personality. He was a generous, kind and gentle man. He always seemed so kind-hearted and caring. Mr. Dressup, or Enrie Coombs, touched many hearts over his 30 years in television, always surprising us with what was in his tickle trunk.

One of the things I remember most clearly about him was his drawing ability. I never believed anyone could draw as well as he did when I was little. I was convinced that somewhere there were outlines on the page the he drew over top of. In a way I kind of feel like Mr. Dressup

was one of my baby sitters. I always welcomed his friendly smile and his unassuming nature. When I learned that Ernie Coombs was dead I cried. Mr. Dressup's warmth will hopefully live on in our hearts for decades to come. I miss you Mr. Dressup.

Maybe by the time you read this America will be at war. Maybe it has been for some time now. The world has changed quite a bit in these days and weeks after the disaster in America. The issue of race seems to be at quite critical right now. I feel pretty removed from the goings on in New York partly because I live in Canada and partly because I've been actively avoiding the news. When I actually do pay attention I get overwhelmed with depression and fear. Maybe that's no excuse.

I keep hearing all these news stories about mosques and temples being burned down or blown up, about Islamic women being afraid to leave their houses, of kids on playgrounds being accused of terrorism. People are looking for accountability and seem to be blinded by the need for quick solutions, turning to anyone who isn't white to point a finger at. I am given the impression that this is the only way people can deal with the horror of the situation. There is comfort in having a place to direct anger. There is comfort in being able to counterattack. Suddenly all Muslims, or perceived Muslims, seem to be targets for a Nation's rage. It's incredibly painful to watch people who seem to think that this situation will be sorted out with a race war. It's sad to think people are using a bombing in America to justify hate in Canada, or any other nation for that matter.

I can't say I feel particularly qualified to comment extensively on the situation, but it seems as though many Americans see this as a time for patriotism. I don't think this is the solution, I don't think telling everyone in the world how great and strong America is will lessen the threat of future attacks. I don't have any answers to the complexities of a nation in mourning, but I know that was is not the answer. Pride in the lines that keep us separated from one another won't help us sort through the remaining rubble.

And the world keeps turning.

Love your life.

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Christian Whittall

Sometimes reality can express a grim profound poetry that ideally punctuate thoughts that have been germinating in my mind for a long time. For as long as I've been writing for this rag, my goal has been to provide a conceptual bridge between two entirely different discourses that I believe could greatly benefit each other: The unbridled, mostly undisciplined but unquenchable passion for change and justice that is encapsulated in what we call hardcore punk, and the quieter, more thoughtful, historically grounded but politically limp world of academia, which kind of lurches

around behind the walls of post-secondary institutions like a restless zoo animal. I have been racking my brain on and off for months trying to figure out a conceptual conduit for these two discourses to access each other through and to interest others in pursuing this project with me but I seem so far to have had limited success. Some, but limited.

And then two fucking planes were flown into the World Trade Center.

The pilots of those planes taught me that any seemingly self-sufficient and impervious ideology/way-of-life/culture always leaves something out. The Other will always get his. The utter incredulity and slack-jawed astonishment that these events were greeted with in the media and people in general goes to show how ignorant we have been conditioned to be of just how much despair, desperation and cruelty our way of life has bred in the world around us. It might as well have been flying saucers attacking the U.S. as far as people's reactions went. It was so horrifyingly quick how the media and politicians were able to crystallise and nullify the fallout from those events and re-construe the great Story of America to encompass them. But for a moment, chaos reigned.

The mainstream media's treatment of the events are the most obviously crass and disrespectful examples of the rationalisation of the irrational, but they don't hold the monopoly of ideological axes to grind. As is the fact so often, the left mirrors their nemesis in their actions and in doing so, unwittingly showcase the fact that their world-view is just as incapable of responding responsibly to tragic events as the mainstream. As soon as you break these events down into the language of politics, be they of the right or left, you inevitably lose something. The importance and intensity of the event is lost.

After the events of the 11th, I, like almost everyone in the developed world, was glued to the TV, reading newspapers, reading internet posts, trying to gather as much information as possible in order to make some sense of the world. We seem to need to know that there is some meaning and coherence to the world around us. Things don't just happen. There are rational explanations. I am not alone. As much as we make millennial Western hyper-capitalistic society out to be cold, cruel, irrational, and powerfully dangerous, I still find myself on so many occasions looking to it for comfort, meaning and company. The pundits from the left have their own alternative means of providing the same. Noam Chomsky, High Priest of the American Left, is one of the first people I and many others turned to for an acceptable explanation of what was happening in the world. His immediate responses (which can be read along with many others' on www.zmag.org) were calm, rational, insightful and refreshing. It seemed like he had such an understanding of the events that he should have been able to predict them before they happened. He writes in such a way that makes his worldview able to encompass any and all events, no matter how spectacular.

The advantage mainstream coverage has over Chomsky's, however, is that it allows for our individual personal involvement in the events. They give space for us to understand the events

as something that happened to us. That "us" is inevitably linked to the United States. We, the people of America, have been attacked. Mainstream media allows/oblige us to involve ourselves in the attack. I'm sure some of us had friends or relatives or friends of relatives or relatives of friends, etc., who were victims of these acts of terror. We all feel that this is something that happened to "us" by "them." The media's racist coverage glosses over the fact that just as many, if not more, people on our continent have been victims or know victims of the United States' policies of terror that have been happening around the globe for hundreds of years.

For Chomsky and other writers/activists of his ilk, the United States is just another country in the world. It is not coextensive with "us." He writes from a supra-cultural vantage point and puts the reader in a very analytical, detached position. This distancing the reader must do to follow Chomsky's arguments is necessary for them to hold weight and to be self-consistent and cohesive. This begs the questions: How do we act? What do we do with this insight?

I am white. I have lived in Canada for 23 years. I have never been without a TV for any extensive period of time. I have had constant exposure to North American views on culture, politics and religion. Although I mistrust and for the most part despise these views, I can't help but understand them, just because I have been exposed to them for so long. I have an extremely sketchy and limited understanding of Middle Eastern views on the same. For someone in my position, the "us" being attacked by "them" scenario is the most obvious and immediately appealing one because my culture has played such a large part in forming my consciousness. I'm sure this is true for many of the white middle class Americans reading this now (assuming anyone is). I can't for any length of time pretend that these facts aren't the case. I can't permanently adopt Chomsky's worldview as put forward in his statements and interviews. They can give me some insight into the events, but they cannot act as a stable and permanent ground zero for me to react in a responsible way to the event.

So here we have two political discourses. Both are strong and try very successfully to be self-consistent. Both are mutually exclusive. And both of them exclude me. Were I to accept either version entirely to the exclusion of all else, I would have to also accept the thesis they both hold in common: The world is rational and consistent and its workings can be revealed through the application of reason. I guess many people live happy, healthy, productive lives totally believing that this is true.

I guess the feeling I want to express through this confusing, roundabout essay is that I don't want to believe that is true. I don't want to rationalise away the feeling I had and all of us had for a few moments that anything is possible! That the world is about to end! I want sometimes to stare into the face of reality and realise that shit is fucked up! This feeling, I believe is the only responsible way to respond to such unspeakable horror. Neither the mainstream media, nor Chomsky allow for this feeling. Emptied of ideology, we can contemplate the suffering of those thousands of people directly and with appropriate solemnity.

The healthiest thing to do in my opinion is to just realise that the September 11th massacre is just too big a puzzle piece to fit in any ideological puzzle. Sometimes it blows my mind just how prevalent the idea is that "something must be created from tragedy," that we are obliged to "build upon" it and eventually "move on" as if tragedy was an exception to an orderly world. (Although Chomsky acknowledges that death and suffering are the rule of the current world order, his deep analysis projects an order to this suffering. He identifies a rational, historic process whereby terror arises and thusly his discourse has no room for casting such events in a tragic light.) Why must we "create" something from tragedy? Why does humanity always, always have to have the upper hand?

Rather than contemplate tragedy, why can't we allow tragedy to contemplate us? Why do we have to build and move on from tragedy, why can't we ever allow tragedy to destroy what we have already built? Why are we not allowed to be shocked by anything anymore? Shocked into different ways of thinking, of being, of behaving? Fuck moving on. Lets move towards the horror, not away from it. Let it strip us of our ideological baggage and experience something fucking human for once in this goddamned life. What more could it possibly take?

I mean, two fucking planes were flown into the World Trade Center. And then a third into the Pentagon.

To flesh out my parallel between the events of September 11th and my academic/punk crossover project:

With the addition of the "Activism: People in Motion" feature, and the increased space given to Chris Crass' essays along with a growing trend in the submitted columns, it has become apparent to me that "organised activism" is the means through which many punks have come to reconcile the inherent paradoxes and difficulties being a punk engenders. The clear transition many of these people assume between "punk" and "organisation" is beyond me to begin with and, especially in the "People in Motion" feature, it seems that many who have taken this path were alienated or had to consciously break with their punk past. I really admire the people that write these columns and I think they are a long overdue and invaluable addition to HaC and the punk scene in general. However, for the longest time this trend has made me feel uneasy. Although the work appeals to me and to some extent I think I would find it fulfilling, something inside of me makes it impossible to picture myself as ever being a full-time activist or an organiser. It took me forever to try to figure out just exactly what disabused me of taking this life path.

If organised activism holds so much more over punk, that why are we still here? Just for the music? I like punk just because it is disorganised, irrational and human, all too human. Its inanities and posturing, its inconsistency and blind anger are all things that endear punk to me. And I think punk's irrationality and inbred death instinct are politically and ethically extremely important. Chomsky is an organiser par excellence and organised activism, I believe, falls prey to the same danger I describe above. The chaos of hardcore punk and the

unbridled passion and destructive power it encapsulates, encompasses the very feelings of shock, tragedy and irrationalism that, as I tried to demonstrate, allows us to change and deal ethically with an unethical and brutally violent world.

I hope nobody who reads this misinterprets me as advocating an abandonment of the "organised activism" path or as trying to discredit it in any way. I do criticise, nevertheless, the idea that it must "replace" punk, that it is somehow a progression or improvement on punk or even a necessary adjunct to it. This war is to be raised on all fronts. I worry that the tilt toward organisation we will lose the ability to dialogue with each other, to allow for irrationality and to reach out of our little pockets of "organisation" to touch the rest of the world.

Where does academia fit into this? I think a lot of people's dissatisfaction with punk and the catalyst for the move to organisation for many stem from punk not engendering an adequate language with which to discuss irrationality and disorganisation it entails. For many, punk renders itself and its internal workings opaque to itself. We are forced to explain ourselves rationally and clearly when punk is neither rational nor clear. We are boxed in like most of the world by language that implies organisation, system, progression and so we are at a loss to communicate feelings and concepts that oppose these things. There has been a tradition of philosophy and thought that has run parallel to the rise of civilisation since it's inception that has been dedication to expanding language and thought beyond the narrow strictures of everyday life and received knowledge. Punk needs this language to understand itself and to become a fully integral and powerful movement. Not to determine the "truth" behind hardcore punk nor to seek out any truth whatsoever, but to better explain to each other our actions and feelings, to flesh out our options in action and to increase the value and closeness of our community and come to terms with the insanity of our civilisation. Punk needs academia, philosophy especially. We need to expand, allow punk to incorporate and adapt to everything around it. We need to conquer the world.

Once again, fuck university.

P.S. Concerning this last point, it seems that my column three issues ago has come under some criticism. Robyn Marasco in her column in issue #30 defended her position as a university punk and seemed to identify me with some sort of "backlash" against them and seemed to imply that I was upholding her to some unwritten "punk credentials." First of all, I was unaware of any backlash. As far as I know, I am the backlash. In fact, my column was criticizing the fact that university as an institution is not even questioned by punks as perhaps being a target for criticism. Every response I got from that article were by university punks who were comfortable with their position as university students. If there is a backlash, please tell me who else is in it so I can join it. Although it is not within my interest to "specify where punks belong" I hope this column and others I have written go some way in explaining "where words translate into political action." It is my contention, however that all

"structures are plagued by inertia." That's just their nature. I am somewhat confused by Robyn's implication that I "assume a rigid division between philosophical pursuits and an orientation towards political praxis." That criticism would do much better had it been lobbed at the university institutions she defends. I believe I proposed a method of "truly living philosophy" in the very essay she attacks. Finally, she reads an orthodox Marxist slant into my essay claiming that I accuse universities as being "mere state apparatus and the arts and humanities as mere superstructure." My contention that university is "a fossil from an earlier age that no longer serves any purpose outside itself" and that it has no "moral or political fundamentals" in that very essay would seem to be contrary to her Marxist reading.

Thank you for taking the time to read and criticise my essay though. Like, sincerely. Criticism keeps us sharp and hopefully we can continue to practice it without referring to each other in the third person. That would be cool.

PEACE!

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Steve Snyder

We have much to contemplate, much to understand, and much to act upon. Our planet is changing its relationship with us as we continue to damage the global ecosystem that supports all life. The effects may seem subtle from day to day, but we cannot comprehend the results after decades of accumulated world wide climate change. The peoples of the planet are changing their relationship with western cultures. The effects once seemed subtle, easily ignored. Now we must comprehend the results of decades of rapacious accumulation at the expense of just about every non-western culture. We've heavily damaged ecosystems on six continents while extracting the earth's raw materials. We've damaged or destroyed the world's cultures forcing

their people into slavery, or sweat shops, or some form of appalling subsistence in industrial agriculture or overcrowded cities.

We have witnessed enormous violence against the symbols of American economic and military dominance of our planet. These actions are not incomprehensible and not a surprise. The human communities and the ecology of our planet both teeter out of balance and we are beginning to know the effects. The changes in our ecosystems are more subtle but their long term cumulative effects will also be enormous.

We must each contemplate our lives to understand the consequences for the planet and all its inhabitants. Each of us must determine what we will do to soften our impacts. I recently visited with my infant nephew, one member of a new generation of humans. The baby made it quite clear that humans will continue living with the Earth and these new arrivals in our world will live with the consequences of our actions.

We humans are conscience of our place in the world but we have chosen to deny it and pursue dominance over the planet and individual accumulation of its wealth. We now must face the complete failure of such pursuits. We must acknowledge that we are no more or less important than any other living thing and begin living our lives so that all life on our planet can do the same. The things we must give up will not be sacrifices, they will be steps back from suicide and the generations yet to arrive will thank us.

Sera Bileliyan

I was going to write about trees.

You see, there is another world high above this one, the closest thing to a parallel universe I'll ever believe in. The air is lush and it feels like silk on my lungs. This is the breathtaking view from the top of an 800-year-old ancient tree, a 45-minute trip up in the air, by climbing rope, of course. A world that is perpendicular to life on the ground, both figuratively and literally. Strong and indescribably calm in spirit, but urgent and vulnerable when the facts are faced. These majestic trees are in immediate danger of being cut down, despite public opinion that they should be saved, despite the fact that we do not need old-growth lumber for any reason. Despite the fact that these forests are on public lands.

The story goes a little something like this. Only four percent of old-growth forests remain standing in the Northwestern U.S. There are thousands of species of animals, plants, and fungi that are dependent upon this threatened and unique ecosystem to thrive, from the fertile soil to the upper canopy. Spotted owls, lynx, and red tree voles are just a few. The old-growth trees themselves are being clearcut at an alarming rate. Clearcuts leave nearby communities in danger of landslides or blowdowns, and cause soil erosion and disruption of water systems. No less crucial is the gaping hole the absence of our forests is leaving in the legacy of natural beauty that is the wild lands of the American west.

Enter the US Forest Service, who sell

the trees at a cheap, publicly subsidized rate to multibillion-dollar timber corporations. The land is then clearcut, and the timber sold off at a huge profit. The lumber will either be made into paper or exported as raw logs to foreign countries. The Global Free Trade Logging Agreement, in conjunction with the World Trade Organization, reduced tariffs on lumber, making its international trade easier and more profitable than ever. Factor in the Salvage Rider, passed in 1995 (cleverly tacked on to a bill providing relief to the victims of the Oklahoma City bombing) which states that any living trees which are *potentially* at risk for fire or disease can be logged immediately and sold as salvage timber. And we see that someone out there really does want to give our forests a quick kick to the ground.

It all adds up to a death sentence for the trees. Consistent with the pattern that corporations rule almost every aspect of society, timber corporations are hugely influential. Timber interest groups lobby regulations that must be enacted before logging can take place. The mainstream media doesn't help at all, furthering static between environmentalists and local people. Old-growth logging on public lands costs us billions of dollars a year in public subsidies. It is possible to eliminate the costly process of clearcutting, and provide high-skill and high-wage jobs doing forest restoration. Lumber can be obtained from non-old growth sources, and paper from alternative practices such as industrial hemp. Don't believe the environment-versus-the economy argument. This is corporate greed, at the expense of our planet.

I went to my first forest campaign and tree-sit a few years back. Needless to say, it changed my life. My time in the woods helped me reclaim a lot of internal strength I was lacking growing up, as a suburban misfit punk girl with too many dreams and not enough guts. And there are many aspects of the forest defense movement which are relevant to larger activist circles. Issues that inevitably arise, such as sexism and ageism, and even classist attitudes concerning the relations between locals and activists.

I spent some time this summer in rural Oregon doing outreach for the forest defense movement, talking about the politics behind the timber industry and how corporations negatively affect communities. I cut off four years of dreadlocks, covered my tattoos with shirts unforgiving to the hot weather, and drove an old American pickup truck even though the whistle of trains broke my heart with nostalgia at every crossing. I drank coffee with cream and didn't ask if things were cooked with meat. I tended to lean more towards Phil Ochs and Casey Neill than Submission Hold or Born Dead Icons. More than once, I was called a sell-out. Which is what I was going to write about next. How there needs to be respect on multiple levels within activism, meaning from direct action to more mainstream movements, if the end results are going to be achieved, and permanently.

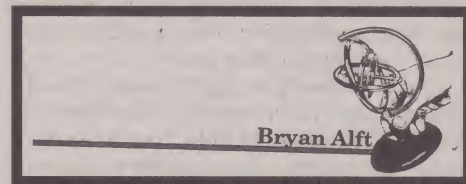
But when it came down to write finish this, I suddenly found that everything I had to say felt trivial. They say we're supposed to go on with our lives, but this certainly does seem like a strange time to be writing about trees.

I slid into my native New York City for a visit just a day before the World Trade Center

collapsed. Watching those towers fall, I felt the screams from twenty miles away, bouncing off of the fire trucks whizzing outside of the window of the house I grew up in, in a suburb just north of the Bronx. The city I called home for so long was suddenly and at the same time permanently marked by death. All of the racist and xenophobic backlash in the wake of the attack has saddened and angered me almost as much as the enormity of death itself. But what struck me most about this whole situation was that when symbols of permanence in our society collapse, it leaves people not knowing what to do. The artificial landscapes this city has all but worshipped, in their absence as much as their presence, offer no insight as to who we really are, and what it means to be human. After the immediate confrontation with despair, however, many just may have found community and trust for the first time on a mass scale. These are concepts that are too often denied to people. It's about time we took them back.

Which is why I went ahead with my rant about my love for the trees. Suddenly, it all seems connected. We cannot afford to substitute one kind of death for another. Even if this may be a strange time to say that trees are essential to life, perhaps it is an appropriate time to say that symbols of our past are necessary for a future which lies in limbo about how to define, respect, and love life itself. Without living symbols of our roots, we are in danger of forgetting that we are indeed stronger and more powerful than society tells us. That we come from somewhere older than we know, and in that, we are not alone. Perhaps it is time to look to the land, for some solutions about how to live, and to reclaim what it means to be human.

For more info about forest defense, updates on my crazy life, inspirational Bruce Springsteen quotes ('cuz it ain't no sin to be glad you're alive), or to tell me the funniest thing you've ever found in a dumpster, write me at: SeraBZ@hotmail.com



The terrorist attacks of Sept. 11 were horrific on many levels and such actions need to be examined from all sides. We should be asking what motivated the terrorists, what conditions drove these individuals to such a vicious and desperate act, and how can such hatred be prevented?

To charge ahead, guns blazing, without trying to understand the answers to such questions is absolutely foolish. Yet, the atmosphere in the U.S. following the attacks has been one of complete contempt, hostility, and intolerance of anyone who would seek to question the impulse to seek revenge at all costs. Suddenly it is taboo to suggest that there is more to this situation than the ridiculously simplistic reasons given by Bush and his PR hacks.

Bush would have us believe that this is simply a struggle between "good and evil." Apparently, these terrorists are insane and just plain "hate freedom." What else would be their motivation?! We are the greatest nation on earth,

we are "number 1!" (sic) Dare to question these ludicrous displays of leadership and you will be branded "anti-American" in a heartbeat.

Anyone who would explore the connection between U.S. foreign policy and such hatred is accused of "excusing the terrorists." Individuals who would criticize anything about the U.S. is callous—"How dare you in a time of mourning?!" The allowable range of discussion has fallen somewhere between 'how soon can we get revenge?' and 'what size bombs will we use?'

What this limited discussion hides is the true arrogance and callousness of the accepted popular American consensus. The notion that critics of U.S. foreign policy are excusing terrorists is ridiculous. What the desire to further a discussion on these illustrates is an ability to be sympathetic far beyond what the media and government allow. Showing concern for the conditions that drive people to the point of such desperation is certainly valid. Furthermore, showing concern for the innocent victims who may die in overzealous military attacks IS the sane and moral response. Is one callous to criticize the U.S.'s military response? I believe the ultimate act of callousness is to demand revenge at the expense of innocent lives.

Those who are critical of U.S. foreign policy and the short-sighted military attacks that now rage in Afghanistan are truly the ones with the best interests of the U.S. and the world in mind. What is anti-American is blind bloodlust for revenge at any cost—revenge that will do little but breed more hatred and violence against America. What is truly anti-American is blindly following a government with no regard for reason—a government that lies and distorts reality to appease and quell the population and, in the end only leads us on the path to more violence. What is anti-American is complete ignorance of what atrocities the government is committing in our name, and even worse, complete apathy toward the issue. What is truly anti-American is "patriotism" used as justification for intolerance and violence against anyone who would wish to express their right to free speech.

Increasing the number of American flag decals on your SUV or buying your whole family matching "United We Stand" or "God Bless America" T-shirts will not prove our nation's worth or your dedication to it. False pageantry and convenient flag-waving will only temporarily hide the meager moral stance of the U.S. government.

Those of us who stand opposed to continuing the cycle of violence through further military attacks need to expose the hollowness of the "patriots" around us. Americans need to realize that more bombs does not mean more safety, that retribution is not the same as justice, and that vigilantism is not an act of a "civilized" nation.

At a show the other night, I somehow found myself standing in between a conversation over if there was really a justification for the bombing of Afghanistan. I didn't know what to say, and when encouraged to step in, I backed out. I am not particularly proud of being so intimidated and inarticulate on an issue (this is certainly not the first time!), but developing the terms of your position on such a huge issue is not

easy. I have struggled to get a handle on the relevant history, current debates, related ideas, etc., and I think I am finally starting to get it. My personal search for answers and a position on current events resulted in an article. Part one contains a brief overview of past and current U.S. foreign policy in the Middle East and a discussion of why military retribution is a mistake. It is available in *Maximum Rock n' Roll* number 223. Part two will center on the opportunism of politicians, weapons manufacturers and other vultures during this time of crisis. This half will be run in MRR number 224. If you can't get a copy of MRR, e-mail me and I will send you the article. balfit@isd.net

Questions, comments, etc: Bryan Alft/
Contrascience/PO Box 8344/Minneapolis, MN
55408/USA



ravilution

"Maybe we should all just start packing heat" is what I half jokingly said at school when we found out that one of our friends had been harassed at an el train stop; this a week after the news came in that both an Indian Sikh and a Pakistani Muslim were murdered for "looking" like terrorists.

I will say this. I've noticed that a lot of people on the left are exploring the reasons as to what caused the WTC/Pentagon attacks, and while the truth should be told, two wrongs (US sponsored terrorism & anti-US terrorism) do not make a right. Unfortunately for those of us who are opposed to the military strikes, pointing out CIA involvement with dictators and terrorists or US oppression of the third world is not going to convince the average American of why we shouldn't bomb the Middle East. Right now the atmosphere in America is one of pride. If anything, these arguments will just start up

accusations of being "anti-patriotic" or condoning terrorism, which isn't exactly going to help further the cause for justice and peace. It will also reinforce people's belief that violent retaliation and more civilian deaths is a necessary step towards maintaining security. And that's the last thing we need.

I think the argument that needs to be stressed to persuade the public is that of historical examples; examples of how peace and humanitarian aid have successfully averted violence. One of the reasons why Adolf Hitler was able to rise to power was because of how we treated Germany after World War I. Even though German rulers started the war, German citizens were required to pay off the debts for damages inflicted. This created a strong level of resentment among Germans, and this why Hitler gained popularity; because he fed of their resentment and told them that the outside world was trying to destroy the German people.

In the more poverty-inflicted regions of the Middle East and Africa, the average young Muslim does not have much to look forward too. The reason Osama bin Laden is able to recruit so many young men is because he provides them with shelter, a sense of purpose in life, and three meals a day. It's easy to see what is so alluring: a young male goes from living a life of utter poverty and struggle, and now all of the sudden he's being taken care of and does not have to worry about day to day survival. When the US placed sanctions on Iraq they believed that this is what would cause the Iraqi people to unite and overthrow Saddam Hussein. Instead Hussein turned this to his advantage, saying that the reason the US denied food and medicine was because they enjoyed seeing Iraqis suffer. Sanctions have also caused neighboring Mid-East nations to also hate us, wondering what exactly we are trying to accomplish by starving the Iraqi people.

Instead of spending our money on stationing troops (which also puts American soldiers' lives at risk), we should be spending our money on giving these starving people food. *The Washington Post* stated that after we strike against Afghanistan, there is a 100% chance that militants will retaliate against us with more terrorism. If on the other hand we focus on giving food and medicine to not only Afghanistan, but to neighboring nations in Africa and Middle East, resentment towards us as the domineering bully of the world will decline. This will also drastically reduce support for people like bin Laden. How are bin Laden and other terror groups going to get recruits when we are helping those same potential recruits through humanitarian aid?

The Taliban is a regime that has been condemned by the world for many years now. One of the reasons it has been able to remain in power is because the majority of people who would normally be resisting this government are simply too weak to fight back. How exactly is someone supposed to fight when they can barely afford to put any food on the table? How are people supposed to organize against an oppressive regime when their children are dying everyday? More importantly what will we achieve and how will we prevent future acts of terrorism by bombing human beings who are hungry and malnourished?

Rather than using the argument that

America has committed evil atrocities around the world and that it's our fault we got attacked (which as I said before is simply not going to convince any patriotic American of why we should stop military strikes), there needs to be a case for a long term solution through prevention. When this happens eventually the end result will be a push for us to reduce our military spending in the Middle East and reallocate funds towards humanitarian aid and sustainable development.

Most of us probably feel powerless about this whole thing but the easiest thing anyone can do is write a letter or an email. I've included websites and addresses to check out below.

Listing of charities:

www.axisdesigns.com/thanks/donate.htm

www.helping.org

Online petitions calling for justice, not war:

<http://www.flora.org/coat/appeal/>

home.uchicago.edu/~dhpicker/petition

www.moveon.org/justice

www.9-11peace.org

www.wtcpeacepetition.org

Internet Activism:

UN Environment Chief Klaus Toepfer stated, "When people are denied access to clean water, soil, and air to meet their basic human needs, we see the rise of poverty, ill-health and a sense of hopelessness. Desperate people can resort to desperate solutions. They may care little about themselves and the people they hurt."

The main reason we have troops stationed all throughout the Mid-East is because of our desire for oil. It's our over-consumption of this destructive black liquid that puts lives at risk while at the same time lining the pockets of corrupt, anti-democratic rulers in countries like Saudi Arabia and Nigeria. When America starts moving towards alternate energy solutions we can get our troops out of these nations and quell the hatred towards us.

These some websites that allow people to add their voice for environmental & social justice:

Action Network - actionnetwork.org

Back from the Brink - backfromthebrink.policy.net

Clean car campaign - www.greencar.org

Corporate Watch - www.corpwatch.org/action

Eco-mall - www.ecomall.com/activism/activism.htm

Grist magazine - www.gristmagazine.com/grist/dogood

Union of Concerned Scientists - <http://www.ucsusa.org/act>

Working for Change - www.workingforchange.com/activism

Send free faxes via the internet:

www.hotcorp.com

Government officials:

Colin Powell has been one of the few people in the US government who has publicly called for restraint and has advised against military action. He is one of the few people in power who has pointed out that military strikes would kill innocent civilians, anger Arab nations, and cause extremists to carry out revenge. He should be commended for this and be encouraged continue telling pro-war hawks that our strikes against Afghanistan will simply escalate terrorist attacks against the US and supporting nations:
Colin Powell/U.S. Secretary of State/U.S. Department of State/Washington, DC 20520. Tel:

(202) 647-4000; Fax:(202) 261-8577; e-mail: Secretary@state.gov

Tell the President, his wife, and the Vice President that we should follow Powell's stance and that carpet bombing Afghanistan will result in even more lives at more risk both here and over there. Points to bring up:

1. We should increase the amount of rations and medicine being sent to Afghans who will now have to deal with the harsh winter coming up;

2. Ronald Reagan, George Bush Sr., and Bill Clinton all used air strikes in the Middle East immediately after terrorist attacks. This obviously did little to deter terrorism, therefore bombing Kabul is not going to stop anything in the long term or make us any more secure. Israel has been using military force against terrorists for several decades yet this has done little to stop the violence;

3. Continue forming an international coalition against terrorism but without the use of weapons which end up harming civilian populations who are already oppressed. Instead use the global community to step up diplomatic efforts, i.e. increase pressure on nations that harbor them, and employ other non-violent means such as trade restrictions on weapons, etc.;

4. Bombing Afghanistan is not a suitable long term solution to ending terrorism nor will capturing bin Laden prevent future terrorist attacks. Long term solutions should include a shift in US foreign policy; ending our support for Arab monarchies and calls for democracy in those nations; ending support for Israel who has violated International Law set forth by the UN numerous times; lifting sanctions on Iraq which makes Saddam Hussein look good and us evil in the eyes of Iraqi civilians;

5. Don't forget that the Taliban once defeated the USSR, the second most powerful nation on the planet due largely in part to Afghanistan's complicated territory;

6. The mountainous terrain is best understood by the Northern Alliance and other local resistance groups and it should be they who oust the Taliban, not the US or the UK;

7. Pressuring neighboring nations to choose a side and join in the fight puts their civilian populations at risk for terrorist attacks against them also; ie if pro-bin Laden Pakistani militants overthrow the current US-friendly government, they will have control of nuclear weapons putting Osama bin Laden at a scary advantage.

President George W. Bush/The White House/1600 Pennsylvania Ave. NW/Washington, DC 20500. Tel: (202) 456-1414; Fax: (202) 456-2461; e-mail: president@whitehouse.gov; first.lady@whitehouse.gov; vice.president@whitehouse.gov

Louisiana Congressman Cooksey stated that people, who are "diaper heads" and "look" like terrorists, deserve to be racially profiled by law enforcement, because chances are they're criminals. Since this is the case, he should then have no problem if the cops, the FBI, or Border Patrol investigate him, his relatives, or any other white male in America because it was white guys who bombed the Oklahoma Federal Building, an abortion clinic in Birmingham, Gay bars in Atlanta, and Centennial Park during the

Summer Olympics:

John Cooksey/House of Representatives/Washington, DC 20515; e-mail: congressman.cooksey@mail.house.gov

To find contact information for your Congressman: www.house.gov, www.senate.gov

Other people to contact:

His Excellency Kofi Anan/Secretary General of the United Nations/New York, New York 10017. Fax: (212) 963-4879

Rt. Hon. Tony Blair/Prime Minister/10 Downing St./London SW1A 2AA/United Kingdom, or: British Embassy/3100 Massachusetts Ave./Washington, DC 20008. To find contact information for Member of Parliament (UK): www.locata.co.uk/commons

European Union/2300 M Street, NW/ Washington, DC 20037. Tel: (202) 862-9500; Fax: (202) 429-1766 or President of the EU (Belgium) email: eu2001@diplobel.org

Ethnic & religious organizations:

American Arab Anti-Discrimination Committee - www.adc.org

American Muslims Intent on Learning and Activism - www.amila.org

Jews United Against Zionism - www.netureikarta.org

Middle Eastern Realities - www.merip.org

Muslim Women's League - www.mwusa.org

Palestine Right to Return Coalition - al-awda.org

South Asian Bar Association - www.southasianbar.org

Complete listing of hate crimes committed since Sept. 11th:

Asian American Legal Defense and Education Fund - www.aaldef.org/images/091701list.pdf

Hate crimes against Sikhs - www.sikh.org/hatecrime

South Asian American Leadership of Tomorrow - www.ialeadership.org/BiasReport.pdf

In-depth Military Analysis:

www.janes.com

www.transnational.org/pressinf/2001/pf131_Krieger7Strat.html

Foreign press news sources:

www.bbc.co.uk

www.afghandaily.com

www.dawn.com

www.timesofindia.com

American news sources:

Most patriots are not going to look at something like *The Nation* or *Z magazine*. If anything they'll write off publications such as these as "commie anti-American leftist crap" or something. These are some mainstream news sources to check out or show to pro-bombing Americans that present a viewpoint different from the narrow minded, sensationalist ones that have been constantly espoused on networks like FOX and CNN:

BET news: www.bet.com/headlines

Christian Science Monitor magazine: www.csmonitor.com

TIME magazine: www.time.com (check out Oct. 1, 2001 "Roots of rage" article, it has its flaws but it's a good short summary of US foreign policy in the Middle East)

"Our best chance of preventing such devastating acts of terror is to act decisively and cooperatively as part of a community of nations within the framework of international law." —

Rosa Parks, Danny Glover, and Harry Belafonte
Ravi Grover/PO Box 802103/Chicago,
IL 60680-2103; sanyasi@juno.com

—For the Nostradamus believers: there are rumors circulating that Nostradamus predicted the WTC attack and that this event is what leads to World War 3. For the record he doesn't predict this event, and according to him the anti-Christ will rise up out of Europe. Osama bin Laden is Saudi Arabian, not European.

—For the New Testament believers: the extremist segment of Christian America have been saying for the last several years that the end of the world is upon us. The Bible specifically says that the end of the world will come like a thief in the dark. Meaning, it will come as a surprise, not something that anyone can predict.

—Check out a censored comic strip that commented on US foreign policy: www.ucomics.com/boondocks/viewbo.htm



Gliding down Union on my bike I'm suddenly surrounded by anti-abortion protesters who litter the sides of the road with their signs, children, and crosses. This, the most important thing for them to do on the very day we start dropping bombs on Afghanistan. They stand there, rotting in their righteousness, so concerned with god but so uninterested in preventing death... true suffering. Not but a month ago a car blew up on the highway carrying pipe bombs and automatic weapons headed for a Planned Parenthood office here in Midtown Memphis. The bullshit is so thick you can smell it, choke on it, and I do everything in my power to not yell out pointless obscenities... I have better things to do.

Columbus Day was that Monday and I was trying to get the last bits of information out there. My friend Jeff and I had already passed out tons of flyers and literature but there was still so much to be done. At the same time I remember being sucked into the news that morning and saying what's the point. Every word, every picture, every color just grinding your motivation away. I know people who have become so paranoid since the bombings they are thinking about leaving the US for a while. Hell, I think that's what they want. Paranoia is the tool that keeps us either calling for war or running and hiding from it. Three cases of Anthrax have been found in the last week or so. I try not to think of it. In fact I'm more worried about the way my rights and safety as an activist are going to be changed than about whether or not Memphis is a potential target. I'm listed as the IAC contact for Memphis and ever since the WTO/IMF meetings were cancelled in DC and an antiwar protest was

put in its place, I've been getting tons of threatening e-mails from right wing group members. If small time organizers are on their lists, think about who is under the government's watchful eye.

The news bombarded you with images, but not information. Not facts, but stories only partially confirmed. And as it rolled out and was set in front of me I slowly realized what a sham it probably was. Bin Laden suddenly appeared as if on cue with a "daytime" threat against the "nighttime" bombings. Then reporters in the "thick" of Afghanistan reported in fuzzy backgrounds with their own shapes focused in clearly. The bin Laden tape could be from forever ago. The reporters on a blue screen. The war brought to you "live" but not alive. Nonetheless hundreds of women, men, and children... innocents are dying yet again. Houses, families, lives, and existences destroyed. The only difference is we can't see it. We can't experience it 24 hours a day on every station like we could during the terrible explosions here in America. Cycles continued and what evidence do we have, the "American" people... none, it's all "classified."

It's amazing what we notice but don't really see. The facts that never come to the general public. How many people out there reading their newspapers, watching their box, and waving their flag know that bin Laden was on the American payroll? Those images of terrorist training camps are the same camps the CIA set up for those same terrorists in the war against the Soviets. Now that the Communists aren't a threat to American imperialism we have new enemies and "healthy" interests. We are in the Middle East time and time again because of their resources. Because of oil. No matter how many 20 thousand dollar missiles we drop, nothing can take away from the profits of black gold. Yes the terrorists are being looked for but can we really believe that's what it's all about? I think not.

When the plane attacks happened, I'd been watching the news all day and unfortunately it came to no surprise. That attack was terrible because of the harm it had done to innocents. But you must mourn both sides. Unfortunately people are going to continually, blindly call for vengeance at any cost which is the wrong reaction... but the reaction our government expects. It's a two way street. A bombing from them is in retaliation to a bombing from us. Everyday our money, bullets, and power contribute to the destruction of life. The terrorist actions are equally as grim. I definitely think it's unreasonable to call the WTC attack the Pearl Harbor of our times... it's more like our times Nagasaki.

I'm sure you've seen the videos of Palestinians cheering in the streets, but has anyone really paid attention to the Islamic school children in the states getting sent home from school for fear from their peers? Those are the images that stay, even more than the death is the hate. Over the past few years many people have done things to raise awareness about our action in the Middle East. No one is going to want to hear about the suffering of Middle Eastern peoples. Many will assume they are all the same.

For those of us that are community activists in the states, which I think is vastly more important than any global issue or sloganeered

topic, we are kind of held at bay. The protests of leftist or grassroots or community oriented activism will be met with such hostility that no one will listen. It to will become ineffective... or at least will have to be tactically rethought until this blows over... if it ever will. I definitely don't think holding candles together in groups at peace rally will do much. Individuals need to go out there and hang flyers, drop banners, spray paint ideas, and smash out recruitment office windows, among other things. Instead of trying to get coverage of individual people or groups, try and draw attention to the actions and ideas.

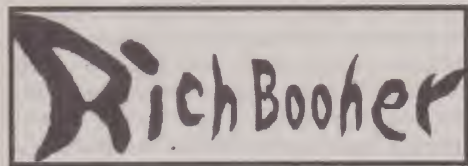
We definitely can't stop paying attention to what's going on in our own communities. Just because the war is going on doesn't make the local issues around you any less important. In fact they are more important to pay attention to now I think. I just finished working long 15 hour days moving the main library were I work to a new "central" location. This "central" location is actually on the old Autozone headquarters lot and isn't centralized at all. For those of you that have no idea what's going on in Memphis, Autozone CEO Pitt Hyde has been a major contributor to the Memphis rebuilding program which has been focusing mainly on building up and cleaning up the downtown area. This clean up I've talked about before in my column. Basically it is gentrifying all of downtown and attempting to move all poverty out of it, including the homeless and the missions that help them. This led to the building of a multi million dollar AAA baseball park in the middle of downtown (which oddly enough is nonprofit) and a new downtown mall complex. Before any of this could happen, our mayor had to have meetings with Pitt Hyde about funding. During these meetings the new location of a centralized library was discussed and Mr. Hyde suggested the Autozone lot (which he hadn't been able to sell for at least 8 years, possibly because of its location next to Bing Hampton, a ghetto area build on an old landfill). So when Autozone set up the baseball park, the old lot was thrown in the deal, along with the lot the current Main library is located at which will be cleared for Hyde apartments. I tell this story to back up my point... nothing has stopped because of 4 plane crashes and a war. Our communities are where we can be most effect and must be so.

In Memphis, just like I'm sure all around the US, patriotic symbols have popped up and spread like a rash. It's scary being surrounded by flags constantly. It seems there are twice as many pick up trucks lining the streets of Memphis now, but I'm sure it's just the patriot stickers everywhere. Gas stations are selling "God bless America" and "bin Laden wanted dead or dead" T-shirts. I also notice people with shirts of Uncle Sam battered and bruised getting up and dropping bombs saying, "I'm not beaten yet." The covers of magazines showing Muslim kids with machine guns, the radio stations blasting patriotic songs, and game designers coming up with a "nuke the Middle East" game. Everywhere, in typical all American fashion, people are cashing in on people's misery and the public at large is buying into it.

Today I saw cluster bombs dropping across a city in Afghanistan. Bush saying we must blow everything to bits before we provide the aid

so needed. Cluster bombs are made for human targets, not structural ones. We don't care how many die, just as long as the bombs drop. Make your voice heard, it can be a powerful weapon. It's your choice... peace or annihilation.

Love: Jonathan Lee/PO Box 11552/
Memphis, TN 38111; diymemphis@aol.com



I couldn't possibly understate how much they've meant to me. I can say without a doubt that they are responsible for me feeling that hardcore and punk rock can be so much more than just music or even the politics related to that music- but that it can be a real community. Who am I talking about? My favorite band and my good friends LIFES HALT.

I first saw them play in February of '97. It was the first real show that my first band (Dirty Dirt & the Dirts) played. I had no idea who they were, but they had been really nice to us after we played, so I was eager to see what they'd be like. They hit the first riff and chaos ensued. Not chaos in the 'lots of kids jumping on top of each other and a band going off because tons of kids were going off too' kind of way, but chaos in the 'only 15 people in the room, but the band knocking over the drum set and the guitar player doing flips over the singer' kind of chaos. I honestly couldn't tell what they sounded like, except that they were fast.

I began seeing the people from Lifes Halt at other shows, and got to know Felix, Ernie, and Charlie better. They were always incredibly kind and made me feel like I belonged at each of their shows. It was the first time I really felt like there was a niche in hardcore where I really fit. I had been going to shows in some form or other for a few years at that point, and I had some good friends at shows, but I didn't feel a real sense of community until I was exposed to the PCH scene, which I was fortunate enough to become a part of, and without Lifes Halt I may never have been a part of it in the way that I was.

I've seen them more than any other band, I couldn't count how many times it's been. I've seen them play bad shows and good shows, and I've enjoyed them intensely time and time again. I've listened to all of their records many times and have observed how much they've grown from a band that just went crazy into a band that's been doing fairly innovative things with hardcore. As I think over all the experiences I've had due to them and their music, I know that it means so much to me largely because of the place and time where I discovered them, and the way they've been a part of my life since- as a band and people.

I know that at the moment I write this, they're planning on ending the band. And though it really makes me sad, I'm glad they'll be ending the band on a good note. Musically, they're certainly at their prime and they've produced a lot of songs for a hardcore band. It's probably a good time for them to end it, but it still brings out a lot of emotion in me to know that in the near future I won't have the chance to see them play anymore. Lifes Halt shows have been, at the very

least, a monthly occurrence for me over the last few years. There will be a void that will set in, for me personally and for the local scene, just like the one that's developed since the death of the PCH club.

Anyways, this is my tribute to Lifes Halt- my favorite band, a band that changed my life in many ways. You will be missed, but never forgotten.

It was something foreign to me. I'm so used to the strong rhetoric that's developed within our scene, that I just don't expect for it to happen at our shows. Recently there was a show in Los Angeles at The Smell where The Blood Brothers, True North, Yaphett Kotto, and some others played. I went to the show really only to see True North and Yaphett Kotto, who were both really good that night.

After True North played, my good friend Jake got up to make an announcement. I was wondering what he'd be announcing since there wasn't really anything I knew about to announce. So, Jake begins talking and relays that there are gonna be people from a major label at the show to 'check out' the Blood Brothers. He went into a brief diatribe about the evils of major labels, something which really ought to be common knowledge for anyone involved in punk.

After he gets done talking, one of the kids from the Blood Brothers starts to talk to him:

"You know, I really don't appreciate you talking about my band's business without talking to one of us first."

"It wasn't really directed at you" Jake replied, "It was more directed at the people from the major label."

The kid went into some weird argument about how we couldn't judge the intentions of someone from a major label, that they might be cool people or something. He was really frustrated that someone had publicly done something that might affect his band, but he hadn't given any thought to the fact that by his band making people from the major label feel that they were welcome at a DIY show that they were doing something that affected everyone involved in our scene.

Major labels are equivalent to vampires. They would love nothing more than to suck the life out of our scene. The people who work for the label may not be thinking in these terms directly, but they work for an institution that has only one goal: to maximize profit. They could care less whether it's through selling Britney Spears or Rage Against the Machine or the Blood Brothers. DIY clubs like The Smell ought to be places where people who work for these corporations feel scared to appear.

To make things even worse, the fucking major label assholes showed up just as The Blood Brothers were beginning—in a fucking LIMO. This is highly ironic considering the location of The Smell. The Smell is located right in the midst of downtown LA, only a few blocks away from Skid Row. The alleyway in which The Smell is located is a place where many homeless people and drug addicts wander, often seeking change from the punk kids loitering just outside the Smell. Saying that a limo is out of place in that setting is an understatement.

Several of us upon seeing the presence

of the limo found a new level of disgust and anger with the whole situation. We went inside for a good round of heckling the band about their limo being there, and then went outside debating whether or not to smash the limo's window or to get a bunch of kids to get in the limo very quickly and refuse to get out of it. All that we ended up doing was to open the door opposite to the side that the employees of the major label entered as they got into their limo, and talked to them as they nervously closed the door.

I don't know if The Blood Brothers have ended up signing with a major or not. If so, I hope they catch a lot of deserved flak for doing so. More than that, I think that punk kids need to make a more concerted effort to prevent major label 'moguls' from feeling like they can come to our spaces in order to scout out the next hip avant-garde band. We should have smashed the windows or slashed the tires of the limo, that's my primary regret about the situation. So, to sum up this story: we each define this scene that is hardcore. If we want it to stay special, we need to do all we can to protect it from infiltrators. If major label A&R scouts feel comfortable showing up at one of our shows, there's something wrong and we need to make what we're doing much more threatening to them. This doesn't mean that we need to beat the people, but slashing some tires is the least we can do.

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Dave Coker

We were taking our morning break when my partner hollered over that a plane just flew into one of the World Trade Center towers. I turned on the radio in my truck to try and find a station that was covering the story other than Classic Rock 92.3. Somehow I just didn't trust their judgement on the situation. Minutes later the classic rock disc-jockeys said another plane had flown into the second tower. My partner thought it was a sick joke; "they're fucking around now, that's fucked up." It certainly seemed like it all should have been some stupid War of the Worlds-type radio fluke. Something the cutting-edge hipster 20 something advertisers thought up to push the limits of free speech while watching ratings soar. We realized that it was not a sick joke, it was not advertising in poor taste and the first plane was no accident. News came in about a plane flying into the Pentagon and then a field somewhere in Pennsylvania. What the fuck is going on? A sickening feeling crept into my stomach and slithered through my body as I choke back the tears when I hear that the first tower had collapsed. All those people. What the fuck is going on? NPR was now covering the story. People who had apartments next to the World Trade Center are calling in. They were trapped in their homes and choking on the dust caused by the collapse. Again, I ask myself what the fuck is going on?

So, what was going on? And perhaps even more important at this point, why was it

going on? When President Kennedy was assassinated Malcolm X made a simple statement, a platitude which had never before carried much weight, "the chickens have come home to roost." In a statement hauntingly similar made in 1996 a U.S. diplomat to Pakistan stated; "This is an insane instance of the chickens coming home to roost. You can't plug billions of dollars into an anti-Communist jihad, accept participation from all over the world and ignore the consequences. But we did. Our objectives weren't peace and grooviness in Afghanistan. Our objective was killing communists and getting the Russians out" (Los Angeles Times, Aug 4, 1996, p.2). In a nutshell this simple statement by a U.S. diplomat to Pakistan could basically serve as a template for U.S. foreign policy and military action around the world. The United States has been fucking people over and sticking their dirty tentacles in every little crevice of the world for decades and finally we have had our collective ass handed to us. That is what is going on.

George W. Bush in a recent address to Congress posed the question, "Why do they hate America so much?" The reason Bush offered, "because we are free," has little to do with reality. People from the Middle East hate Americans because U.S. foreign policy has devastated their lives. Consider two simple examples from the 1990s alone. First, the economic sanctions leveled against the Iraqi people in the wake of Operation Desert Storm have been disastrous. Conservative estimates put the death toll of Iraqi children under the age of five at over 500,000. Epidemiologist Richard Garfield, a specialist from Columbia University on the health effects of the embargo, stated in a 1998 article in *The Washington Post*; "There is almost no documented case of rising mortality for children under the age of five years old in the modern world ...yet these sanctions are resulting in about 150 excess child deaths per day." In the same article former U.N. official Denis Halliday sums it up; "We need to talk ugly: We are knowingly killing kids because the United States has an utterly unsophisticated foreign policy. No matter how bad this bastard Saddam is, how can we justify that?"

The second example would be in the occupied territories of the West Bank and Gaza where a million or more Palestinians live under a cruel military occupation. According to Noam Chomsky the U.S. gives \$3 billion annually to Israel, "perhaps twice if we add other devices." Chomsky goes on to state, "They include loans that are turned into grants, delaying payment, all sorts of financial trickery, handover of technology." He is also very clear on the role Israel plays in the Middle East, "[Israel's] primary role is as a crucial part of the system of support of the family dictatorships that the British used to call the 'Arab façade' that manages the energy resources and ensures that the profits flow to the West."

The "flow of profits to the West" probably has more to do with the current bombing missions in Afghanistan than any grand quest to root out terrorism and make the world safe for democracy again. To put things in a historical context consider this statement from Major General Smedley Butler of the United States Marine Corps:

"I spent thirty-three years and four

months in active service as a member of our country's most agile military force- the Marine Corps. I served in all the commissioned ranks from second lieutenant to major-general. And during that period I spent my time being a high class muscle man for Big Business, for Wall Street, and for the bankers. In short, I was a racketeer for capitalism.

"Thus, I helped make Mexico and especially Tampico safe for the American oil interests in 1914. I helped make Haiti and Cuba a decent place for the National City Bank to collect revenues in. I helped purify Nicaragua for the international banking house of Brown Brothers in 1909-1912. I brought light to the Dominican Republic for American sugar interests in 1916. I helped make Honduras 'right' for the American fruit companies in 1903. In China in 1927, I helped to see to it that Standard Oil went its way unmolested."

The current conquest for Afghanistan, Operation Enduring Freedom, will no doubt in 75 years be cast in a similar light by a military leader from our time. I leave you with this statement by John J. Maresca, Vice President of Unocal, in testimony before a House committee, February 12, 1998. Keep in mind the current administration's relationship to big oil and the enlightening statement by one of their own, Major General Butler:

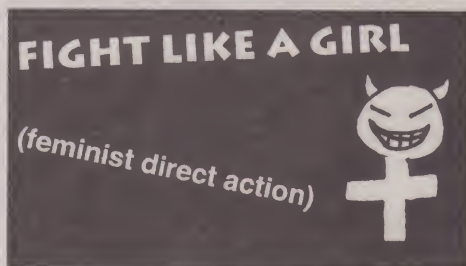
"Today we would like to focus on issues concerning this region, its resources and U.S. policy: The need for multiple pipeline routes for Central Asian oil and gas. The need for U.S. support for international and regional efforts to achieve balanced and lasting political settlements within Russia, other newly independent states and in Afghanistan [italics by author]. . . The Caspian region contains tremendous untapped hydrocarbon reserves, much of them located in the Caspian Sea basin itself. Proven natural gas reserves within Azerbaijan, Uzbekistan, Turkmenistan and Kazakhstan equal more than 236 trillion cubic feet. The region's total oil reserves may reach more than 60 billion barrels of oil—enough to service Europe's oil needs for 11 years. Some estimates are as high as 200 billion barrels . . . [An] option is to build a pipeline south from Central Asia to the Indian Ocean. One obvious potential route south would be across Iran. However, this option is foreclosed for American companies because of U.S. sanctions legislation. The only other possible route option is across Afghanistan, which has its own unique challenges. The country has been involved in bitter warfare for almost two decades. The territory across which the pipeline would extend is controlled by the Taliban, an Islamic movement that is not recognized as a government by most other nations. From the outset, we have made it clear that construction of our proposed pipeline cannot begin until a recognized government is in place that has the confidence of governments, lenders and our company. In spite of this, a route through Afghanistan appears to be the best option with the fewest technical obstacles. It is the shortest route to the sea and has relatively favorable terrain for a pipeline. The route through Afghanistan is the one that would bring Central Asian oil closest to Asian markets and thus would be the cheapest in terms of transporting the oil. Unocal envisions the creation of a Central Asian

Oil Pipeline Consortium. The pipeline would become an integral part of a regional oil pipeline system that will utilize and gather oil from existing pipeline infrastructure in Turkmenistan, Uzbekistan, Kazakhstan and Russia. The 1,040-mile-long oil pipeline would begin near the town of Chardzhou, in northern Turkmenistan, and extend southeasterly through Afghanistan to an export terminal that would be constructed on the Pakistan coast on the Arabian Sea. Only about 440 miles of the pipeline would be in Afghanistan. This 42-inch-diameter pipeline will have a shipping capacity of one million barrels of oil per day. Estimated cost of the project, which is similar in scope to the Trans Alaska Pipeline, is about \$2.5 billion . . . A recent study for the World Bank states that the proposed pipeline from Central Asia across Afghanistan and Pakistan to the Arabian Sea would provide more favorable netbacks to oil producers through access to higher value markets than those currently being accessed through the traditional Baltic and Black Sea export routes.

The new issue of *Slave Magazine* is out now. This issue features a special Halloween Ghoul section. Interviews with Nick 13 from Tiger Army, Bobby Steele formerly of Misfits fame, and others. We've got the usual 'zine, record, book reviews and a shitload of other stuff. \$3 to PO Box 10093/Greensboro, NC 27403.

The New York Fire 911 Relief Fund is a union-sponsored fund for family members of deceased New York union firefighters who died on September 11. Donations can be sent to: New York Fire 911 Relief Fund/Attention IAFF General Secretary-Treasurer/1750 New York Ave. NW/Washington, DC 20006. Props to the Dropkick Murphys for donating a portion of their tour revenue to the fund.

Send all correspondence to Dave Coker at the address above for *Slave* or xdave_cokerx@hotmail.com. Keep it real, y'all.



This is your self-defence manual; your London Underground map to womyn-positive self-defence in a danger-filled world of patriarchal pitfalls. The fourth wave of feminism is here, and after civil rights, consciousness-raising experiments, splintering affinity groups, scholarship and realms of literature; the age of direct action for gender trouble and equality and against global patriarchy and sexism is here.

"Fight Like A Girl" is a compendium of ideas for empowering ourselves and our sisters. These ideas are also intended to inspire you to your own actions. The womanal comes (so far) in six sections as follows:

- 1) Raising the standard
- 2) Fighting Rape

- 3) Feminist Frontline—against sexist media & advertising
- 4) Swinging Sisterhood
- 5) Guerrilla Girls—art for the post-patriarchy (this issue)
- 6) Self-Defence

Anyone with a 'zine, website, interest in making flyers etc. is encouraged (@nti-copyright) to reproduce any or every part of these writings. The full text is available on the Synthesis website. Any more ideas for adding to the list under past, present or future sections; or if you have comments or want to make general connection here is the info:

Laura/PO Box 23272/London/SE14 6XD/UK; xsynthesisx@ekno.com; http://connect.to/synthesis

One basic thing to keep in mind is this: PROTECTING OTHER WOMYN IS SELF-DEFENCE AND SELF-DEFENCE IS PROTECTING OTHER WOMYN.

Fight Like A Girl Part 5) Guerrilla Girls—art for the post-patriarchy

In the previous section of FLAG we were encouraged to look past the mainstream patriarchal culture to the women's work that it tries to bury. For the past decade, there have been feminist direct activists working precisely to point out cultural gender apartheid and to prop up the work of women. Best of all, they know that activism can be endlessly creative, exciting, fun, and challenging to all sorts of people. These are the Guerrilla Girls.

Imagine half a dozen women in Gorilla masks descending on posh art exhibition openings, anti-abortion rallies, and award ceremonies. The original GGs in the New York City came from within the arts establishment. They put out posters and adverts with 'Does a woman have to be naked to get into the Metropolitan Museum of Art?' This campaign drew attention to the fact that the arts establishment tends to completely ignore and sideline women artists (although a great deal of art depicts naked women). They draw attention to the lack of women directors getting work in Hollywood by putting stickers with statistics in the toilets of cinemas and of the building in which the Oscar ceremony is held. Their sticker and poster campaigns have addressed abortion rights, conservative politics, racism and sexism. GG campaigns are characterised by awesome inventiveness and humour. They have influenced other activist women around the world and pissed off the establishment. You will have to see their work for yourself on: www.guerrillagirls.com.

Brian Lombardozzi

It has been a while since punk rock ruined my life. I mean if it wasn't for punk rock, I'd probably be in the foreign service on my way to being a career diplomat, or taken the CIA seriously when they kept calling me about a recruitment interview. So I could feasibly be making some serious cash either tacitly undermining the will of the people of a foreign country for the betterment of U.S. businesses or actively engaging with hired thugs

planning a dastardly deed to open a foreign market to free trade. Instead punk rock further feed my love of politics and engaged me to think about alternatives to the status quo. It took me places I never thought I'd go, opened my eyes to things I would have never seen, shattered my previously held ideas of the world, and introduced me to amazing people that share my hopes and dreams of making our world a better place for everyone. Punk rock has opened up so many doors to me, I can't really picture what life would be like if I never encountered it.

So here I sit, a 24 year-old punk, eeking out an existence in Washington, DC. Instead of having the comfortable existence most people my age, with my education, and my race and class background, I seem to go out of my way to make my life difficult. Not many people outside of punk seem to understand that, and at times it even seems like a mystery to me. I live in a run down, decrepit group house in an area of DC on the brink of gentrification. My street is interspersed with African American single family homes that have been there for generations, tenement buildings that were abandoned or simply left to decay by their owners when the city changed the zoning codes that demanded they be turned back into single family homes, new single family homes being sold at astronomical prices, and the occasional house like mine (a sub-code tenement building with more structural issues than you could imagine, that the owner decided to rent as a single family home to a group of people looking for cheap rent in a city with the second highest rents in the country.) The near vicinity of my house is populated by the metro stop that arrived a little over a year and a half ago, the new condos that seemed to pop up after it, the façade of an old warehouse which is the planned site of a new strip mall, a lovely historic theatre that instead of being restored and put to use as a cultural haven is being turned into a upscale shopping area, and the community gardens behind that are slated to be uprooted so a parking lot can be constructed. Next all the little mom and pop liquor stores will probably be replaced by some other bigger vender of an addictive substance, like Starbucks. Now it seems that most people who in the city seem to be excited about all these new additions to our convenience culture, except of course the people who are getting pushed out of their neighborhoods because of rising rents and property taxes, who don't have the money to spend at these new establishments.

So where do I fit into this equation? Well I'm part of the problem in some ways. I'm an educated white male living in this neighborhood. I probably make more money and have more opportunities available to me than most folks in my neighborhood. My presence on my street makes developers salivate at the opportunity to get more upwardly mobile young professionals to buy or rent their newly refurbished, high priced condos, apartments and/or houses. Unfortunately that happens. Yet I want no part of that. The people who have been in my neighborhood for generations don't want that either. They want crime to go down. They want the neighborhood to be a safer place for their families. They want friendly neighbors to pass the time with. Unfortunately our capitalist system doesn't think that can happen without an increase in the price

of their rent or their property taxes. I enjoy my neighborhood. Unlike the sterile, upscale, predominantly white neighborhoods in which I have lived in the past, here I know my neighbors. We sit out on our porches and talk. I'm learning about the history of our neighborhood, and my neighbors have given us fair warnings about our sleazy landlord and his past dealings. I would like to see the neighborhood change to meet the needs of the people who live there, not to attract people with more disposable income. Unfortunately people in decision making positions in this hierarchical system think differently, and we all need to work to change that.

If it wasn't for punk rock and the politics that it has gotten me more involved in I would probably not be able to see things the way I do. I would not have been as interested to pursue some of the things I have studied, or been able to be the person in my classes to look at things differently than the other people in my program. I've become more conscious about the world around me, and because of that a bit more melancholy. The world we live in is unjust and unfair, and the responsibility to change that lies on each of our backs, whether we realize it or not. We all need to be active in our own communities and work for a positive change. As individuals we can chip away at the links of the chains that bind us, but together as a group we can remove those chains entirely. Part of our responsibility in chipping away those links is to talk with others whenever we get the chance, engage in proactive discussions, introduce people to new perspectives, or put people in touch with others who could discuss their interests in an alternative fashion. This sort of thing isn't going to happen if we in the punk community do not branch out and incorporate our ideas and our DIY ethics beyond our record labels, show spaces, or 'zines.

When I am not practicing or touring with one of my bands, working on my record label, helping organize an action, booking a show, home-brewing beer, hanging out with friends, or procrastinating on my Masters thesis in International Peace and Conflict Resolution, I work full time at an International Education Non-Profit. Hmm, who'd a thought a punk would be working in the international relations industry? It's not my dream job, but it is mildly interesting, related to my degree, and it pays the bills. I also get to meet lots of interesting people from all over the world who are "leaders" in their fields, and some who could very well go on to run their country some day. The job is enough to drive one nuts with all the bureaucracy and jumping through hoops and is an education in the inefficiency of government (who I get the pleasure of working with on some of our contracts) itself. I have the pleasure (?) of scheduling professional meetings and cultural events for international visitors from around the world, according to their fields of interest, for anywhere from three to four weeks. Which means I get to make lots of cold calls taking to people about why it should interest them to meet with visitor X from country Y who is interested in Z. So there are a lot of contacts made to assure visitor X hears the government perspective, what the private sector has to say, and experiences the grassroots organizations point

of view, all at the national, as well as state, level. So I get a whole lot of opportunities to talk to a whole lot of different people in DC and around the country. I also get to spend some time with visitor X from country Y who is interested in Z. I always try to work in at least one small grassroots organization that will live up their stay with some interesting discussion about Z or a meeting with a progressive academic who can give an alternative opinion on Z, and I also let visitor X know about any interesting cultural events happening where they are going, or any interesting event related to topic Z. For example independent documentaries the Independent Media Center might be showing, or speaking events a student activist group might have scheduled related to the visitors interests. These are little things, but they end up having an interesting effect. I get to meet with the people I program for and discuss their meetings before they leave DC. Whenever I have been able to work in something with an alternative slant, it has always had a positive effect, whether it is making an interesting contact, or sparking their interest in starting something similar in their home country.

This isn't the only way that me being a punk plays into my work. I deal with my co-workers everyday. People my age or older who have very different lifestyles from me who have no idea what the hell a punk is and some haven't had the opportunity in their lives to look beyond the consumer culture that envelops our society. To say the least I am an anomaly, and it has caused some clashing in the past, but overall I'd say it has lead to a hell of a lot of interesting discussions. People in my office are now less likely to dismiss activists and their causes after having a few discussions with me, and are always coming to me to ask for help finding an interesting "alternative" event going on in the city, or finding a small grass roots organization for their visitor to go to. Some have even ventured out to a show I played, one even brought her kids. I'm not moving any mountains here, but it is definitely fun engaging the people I work with to think differently about things.

I'm not saying that this is by any means easy. Some days I think banging my head against a brick wall might be a little less antagonizing than trying to incorporate my ideals into all aspects of my life. I'm at a stage in life that isn't exactly easy to figure out. I'm sure my parents are waiting for me to grow out of this stage of my life, a lot of my friends from outside of the punk rock realm are waiting for me to "settle down" and don't understand why I don't always want to go bar-hopping with them on the weekends. I get shit from some punks because I "sold out" to the 9-5 job, which is rather infuriating. Yeah I have a degree, about to complete another one, I got debt, bills to pay, and have to stay financially independent. Sorry working at a minimum wage job isn't going to cut it for me - been there, done that. I need a job that is going to stimulate my mind, allow me to use the degree my parents and I spent all that money on, and try to make a change. Sometimes it is all really hard to do, but whenever I meet other punks who are still at it and they are in their 30s or 40s, have children they are raising, and jobs they have held down for years it just gives me more and more hope.

At the same time I am amazed by some

of the younger kids getting into punk. I just joined a band this past summer that amazed me before I was ever part of it. I came to find out that the oldest one in the band was three years younger than me. Here were a group of individuals that were totally politically right on, with whom I could have some of the best in depth political discussions, who were all active in the local struggle here in DC, and were amazing musicians. I wish I was that plugged in when I was their age. It has now been several months since we started playing together and it has been an amazing experience. I've learned a whole lot from them, and a practice doesn't go by that I am not amazed by them. This is a project that has breathed life back into me. The melancholy that I experience because of all the shit in the world, disappears when we get together to practice, play, and talk about all the things we want to do. Whether it is talking about where we are going to play next, what local activist group we want to invite to speak during our set, what friend's artistic abilities we can incorporate into our live set, or just talking about the craziness of the world we live in I get giddy thinking about the possibilities that exist in the world. So I'd honestly like to thank Jess, Marshal, and Nick for letting me be part of 1905, even if I am "the old guy." ;)

So I am happy punk rock "ruined" my life. I don't think I could stand myself if it hadn't. I just hope that anyone reading this will have the nerve to stay true to his/her ideals and incorporate them into what he or she wants to do with his/her life. I hope I am able to stick with it.

"... when I die, my friends will perhaps inscribe on my tomb: 'Here lies a dreamer,' and my enemies: 'Here lies a madman.' But no one will be able to stamp the inscription: 'Here lies a coward and traitor to his ideas.'" —Ricardo Flores-Magon

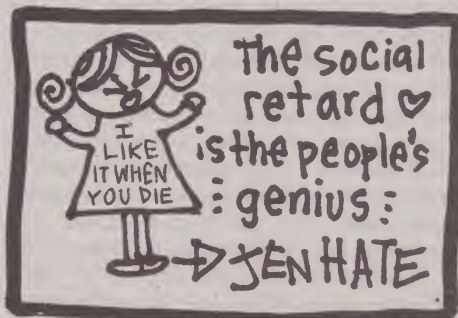
1905 is the band I share with three amazing individuals, feel free to contact us: 1905@ideapolitik.org visit our website: www.1905.com or email us and ask to be on our listserv. Look for a full length out on **Exotic Fever Records** in 2002: www.exoticfever.com

Amor y Lucha Records is the record label I started last year: amorylucha" www.ideapolitik.org/amorylucha

Keep your eyes peeled for my other musical project **Seven Houses for the Rebel**, which will hopefully grace the DC scene soon.

Sorry to be so internet exclusive, my PO Box is taking an eternity to come through. My apologies to anyone without Internet access.

—Brian; dozer@riseup.net



I think I may be the only columnist (if I am not, please, let's meet up for coffee!) either from New York or living in New York and as both, I feel

like it's my duty to say something about the September 11 suicide bombings of the World Trade Center in Manhattan. Things are still smoldering, quite literally, but as of this writing, it is September 22. By the time you read this, there will be many more new opinions, confirmations and actions. This is just me, a week and a half later.

I have never watched so much news in my life nor have I seen so many grown men (firefighters, cops and rescue workers) cry, and seeing the video of that plane slamming into the second tower, literally slicing it in half, chills me to the bone. At this time, it is believed that 6,333 people may be dead. We are a country ready to go to war, yet this isn't like Pearl Harbor. We are unclear on who the actual enemy is. Truthfully, I've been trying to turn the volume on my stereo up. I've been paying so much attention and tuning in so often that I am overfilled. The reality of losing more brothers and sisters to war overwhelms me. We've already lost so many. And oddly, because I've never felt this way before, when I go outside and see all the American flags flowing or nailed down to every possible flat surface, I feel comforted. I've never been a patriot and I've never believed in war but I guess I just feel comforted by all the unity that has been holding us together these past few days.

I could never describe how watching those buildings collapse and crumble to the ground, still holding thousands of hapless people, has made me feel. I am overwhelmed by silence. Just silence.

I can't depress us anymore. It's time for some fun. Anyone remember that pile of shit Reverend Jerry Falwell? He's the lunatic Baptist minister once voted "Asshole of the Month" by *Hustler Magazine* (fine informational sources I bring you) and later torn into in the film *The People vs. Larry Flint*. How's this for a different perspective on the bombings? Last week, on some religious TV program, Falwell blamed the attacks on pagans, abortionists, feminists and homosexuals, just to name a few! He is quoted as saying, "All of them who have tried to secularize America, I point the finger in their face and say, 'You helped this happen.' I'd say this is a wake up call from God." How d'ya like them apples? I don't even know what to say after that except that it's good comedy. Rich, if I do say so myself.

If that didn't make you giggle, try this one. This week, a Texas-based radio network e-mailed a hulking list of 150 songs to popular radio stations, suggesting that during this crisis, they not be played out of sensitivity to those affected by the attacks. I only read about this in the newspaper, so unfortunately only a few songs were listed. As for the notion of abiding by a "national no-play list," one radio station was quoted as saying, "Are you kidding," and that the list was immediately deleted. You may be amused by some of the selections—what were they thinking? AC/DC—"Highway to Hell"; Steve Miller—"Jet Airliner"; Van Halen—"Jump"; Alanis Morissette—"Ironie"; Wings—"Live and Let Die"; U2—"Sunday Bloody Sunday"; The Youngbloods—"Get Together"; Carole King—"I Feel the Earth Move"; Rolling Stones—"Ruby Tuesday"; The Happenings—"See You in September"; Louis Armstrong—"What a

Wonderful World"; Don McLean—"American Pie," and on and on and on. On the really strange side, also included were "Imagine" by John Lennon (what?) and The Beatles' "Obla Di, Obla Da..." now even if you don't know what that song is about, come on! It's called "Obla Di, Obla Da"! And just for the *HeartataCk* audience, I saved the best for last: "All songs by Rage Against the Machine." I figured you might like that.

Side work: Have you ever been to a T.G.I. Friday's restaurant? Well, I used to work for several of them and you know how the waitrons have to wear a zillion pins on their stupid suspenders (the uniform has since totally changed. Anyway, that crap was called "flair.")? Well, as a punk, that was never a problem for me cuz I always have tons and you can wear whatever you want. I lost the best Youth of Today pin ever working there... well, anyway. One day at work, I noticed on the back of a new employee's suspenders—a lovely embroidered BLACK FLAG patch... oh the pleasures of Hot Topic. Because he was new, I thought I should try to make some conversation with him based on his punk "flair." So I approached him, made eye contact and spit out, "That's a nice Black Flag patch you have there." I couldn't describe the humiliation if I tried. I just ticked my tail in between my legs and walked away. He never spoke to me again.

If anyone would like to contact me about fags of any color, I'm at: jhate@eminem.com

Take care at this time, and thanks.

Erin Abbott

The Fresh Prince Was Wrong... Some Parents Do Just Understand

The year was 1988. I was in seventh grade and like any other 12 year old, I was trying my best to fit in, to be cool. For me, that meant rebelling against my mom. Didn't we all rebel against our parents at some point in our lives? Wasn't that part of fitting in, growing up? For me though, it wasn't smoking cigarettes or listening to loud rock and roll while dressing like a punk. It was New Kids on the Block. That was my rebellion. Actually, Top 40 altogether. If it wasn't NKOTB, it was Debbie Gibson or Tiffany or Bobby Brown. I listened to it all. You couldn't keep me out of Camelot music buying the latest cassette single for only \$ 2.49.

In the early 1980's, my mom was everything "normal" society was not. She did not eat meat and hadn't done so since 1977, and she has since gone vegan. She listened to national public radio rather than mainstream radio and she was a lesbian. I was just a teen-age girl that had to explain who the other woman that we lived with was. My mom's partner of course, but I could never tell the truth back then about that situation. I didn't think anyone would understand.

So when my mom came to me telling me of this great band that she had heard about, one whose message was really important and whose music was really moving, I just looked the other way. On the inside, I liked their message

and I liked their music as well. Unfortunately, my mom was right. But I couldn't let her know that, so I played it tough. I just told her, "Yeah mom, whatever, I guess that's pretty ok." That's when I found top 40 pop crap. I found the shittiest, most overplayed, ear puke I could find. They didn't even write their own music. That was perfect. I got my mom to drive me to as many bad concerts as I could get tickets for. I saw M.C. Hammer, New Kids on the Block, Debbie Gibson, Vanilla Ice, Young M.C., Milli Vanilli, and I could go on, but I think you get the point. The whole time, my mom would just smile a fake smile, grind her teeth and tell me she would be back at 11:30 to pick me up.

When I was in high school, I hadn't let down my guard. I was still listening to BAD music. And all along, my mom was trying to get me to listen to the local non-profit station's alternative shows. She would slide the time schedule under my door with big circles around the shows she dreamed of me listening to. Shows that were playing punk rock, indie rock, and who knows what else. I don't, because that time sheet sat at the bottom of my garbage can, never to be tuned into to.

When I turned 17 in 1993, I finally started to figure it out. I was going to be on my own soon and I could stop listening to such shitty music. My mom was not going to change and by this point, I didn't really want her to. She had taught me a lot more than most of my friend's parents. She talked about her days during the civil rights movement and her involvement with helping make a difference in the 1960s. She was fighting hard for women's rights all throughout the 1980s. She even took me to my first march on Washington when I was in fifth grade for a women's right to chose. My mom was doing great things for social change. Still today, she is a remarkable activist. And her record collection was amazing. She had some real classics. I began to absorb what my mom had been telling me all along. I began to hear the moving band with an important message that just five years earlier I was running from. I found, not only punk rock music, but jazz, blues, folk rock and indie rock. All from my mother's record collection. She had releases from Discord, K Records, and Kill Rock Stars, just to name a few. I found Bob Dylan, Billie Holiday, and Bikini Kill. I would spend hours, flipping records, reading album inserts, listening to it all.

Music, REAL music that is, became a major part of my life. I started going to shows, buying records, booking shows for touring bands, letting bands crash on my floor, working at 403 Chaos Records (R.I.P.) in Tampa, FL, running my own record label and as ironic as it sounds, I went on to host one of those alternative radio shows for five years, on the same station that my mom fought to get me listen to. I just hope that there was a mom out there, like mine, trying hard to get their child to listen to my show. Inspiring them more and more everyday, such as my mom did with me. So to all you punk rock moms, don't give up the fight. Your child might be listening to Britney Spears today, but tomorrow, they will come around. Maybe even more forceful than you. I owe it all to my mom. And I guess rebellion as well. Without the two, I never would have weeded through the shit to find the clear water

I'm so thankful to be swimming in. So what band was it that my mom fought so hard to get me to listen to in 1988? The band with the important message. Fugazi of course.

—Erin Abbott/713 East Pike Street
#201/Seattle, WA 98122;
longquithighway@hotmail.com

The Ethics of Bike Theft

by Mike Saturday

The night begins as any other: a long walk, two or three hours, through downtown Vancouver and then back to the office to sleep. My feet are sore from my yet-to-be-worked-in new sneakers (SEE: The Ethics of Shoe Theft) and all I want is to slide my pass through the security system to unlock the door and go upstairs to bed. Outside the office and I pat my pockets. Fuck. No pass.

I search my bag, my pockets (again), everywhere more than twice. I even check inside my Walkman. Nothing. My feet burn as I retrace my steps, all three hours of them. I walk the popular downtown streets for the fourth or fifth time tonight but after an hour fatigue sets in hard, and I give up. I've slept on the streets of downtown Vancouver before, shit, I can do it again. Tonight.

It won't be the same though because I'm wearing shorts, and I have no sleeping bag this time. The door opens at seven or eight and I can rest all day if I need. I walk back to the office to knock on the glass door; I hope for a security guard or someone (anyone) who can and will let me in. A block before the office there is a hotel, and I check the doors. Locked. As I walk away someone opens the door and I casually walk in with them. I wait for them to leave the lobby in an elevator then check all the doors that lead anywhere - all locked. I try an elevator, but they only work with room keys. I almost smash something to lift my spirits (and to smash something) but instead notice an elevators coming down. 17, 16, 15, I split.

Back on the street and getting tired, I need only a place to sleep. I slept in a park a block away before and head there now. I walk up the stairs and think "Yeah, this isn't so bad," and am answered by the stench of new urine. I gag a little and look to the top of the stairs, where a man stands staring at me, eyes glazed hand on piece, still urinating down the steps. His effort makes a little waterfall down three or four steps that ends in a pool on my sneakers.

I walk around the park (in the opposite direction as the man who had been peeing in the stairwell), and I see a higher-level area; a part only accessible by scaling a fence. Small task, safe bet if I want to keep myself free of urine for the rest of the night. And I do.

I jump the fence easily and explore; this area is dry and set apart from the rest of the people and the park. Suddenly, the grass beneath my foot squeaks and rustles. It is dark because none

of the parks lights make it up here. I guess it is a squirrel I have disturbed; another squeak, grass rustling again, this time back towards me (I'm lying down by now). Out into a dirt patch it rolls, and it's no squirrel. Instead, my company is an impressively ugly Vancouver rat.

I search desperately for another bed, any bed, by now my standards gone way down. All I look for is a flat surface with no urine and no rats. From the park platform I climb another chain link fence and drop quietly onto the lower portion of some hotel roof. I walk in circles for a minute or two; when confident there are no urinating rats I collapse.

After lying there for a few minutes I realize that regardless of how dead-tired I am, I will not get to sleep easily. This realization comes almost exactly the same moment I realize this hotel roof also covers a nightclub that favors techno music. My Walkman is my pillow now; and while my legs freeze in the cold night wind the entire roof shakes with techno music.

Somehow, eventually, I do manage to pass out. My sleep though, is a horrible one; dreams invaded by shirtless men and go-go dancers and soon, not long, I am violently awake again.

I don't know what time it is; but I am sure it is cold and I know I'm not getting back to any decent sleep here. I stand up, and again explore the surroundings. I see an open window that leads to a stairwell, it's open less than a foot. My efforts to open the window more prove futile because the window is bolted as I found it. Undaunted, I throw my bag and jacket through and start jamming myself through. I'm good to my chest and then, instead of moving, I'm stuck. No matter my efforts and furious motion, I can't get any further inside, and I can't get back out either. I struggle some more, then rest for a minute; I think about when I'll be found this way. Discovered wedged in this windowsill, filthy hair and clothes of criminal, maybe a failed burglar, definitely something bad.

I fight some more; now just to get out, and soon I'm hyperventilating. Think of something, fucking anything, some trick I learned in boy scouts, to get me out. Maybe a good one liner from TV to lighten up the situation when I'm inevitably found. Then it hits me. Television. TV has saved me again. I'm a child again, in front of the television, I see that special on Houdini where they explain his magic, turns out he had quite a few tricks. The most impressive and useful was his ability to dislocate his shoulders on demand. The one I remember, and can use now, is as he would be strapped into a straight jacket he would breathe deeply, to make his chest as large as possible, escape made that much easier when he would exhale. I take two deep breaths to calm myself, exhale and push hard, forward this time, and like I am Houdini, I'm in.

It's the worst hotel I have ever been inside. The walls are mildew yellow and it reeks something like death. Still, it's indoors as am I, if just barely, so I climb the stairs to the sixth floor and look again for somewhere to sleep.

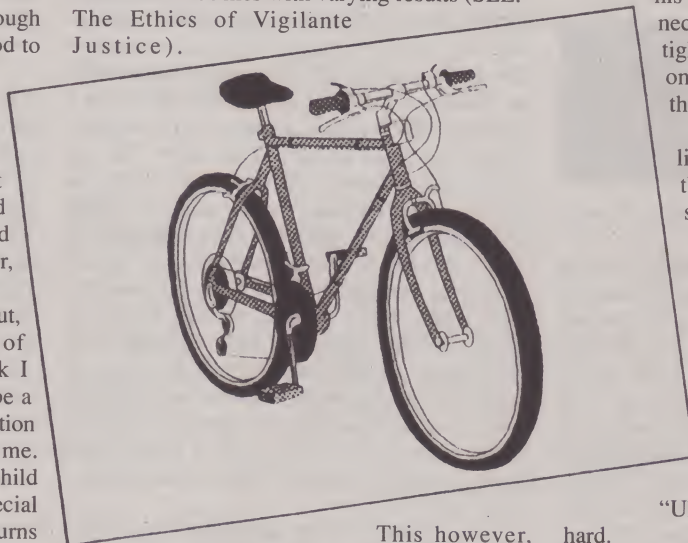
I walk the hall and avoid damp spots in the carpet. I notice a bike in an alcove. I look it over. It wears a crusty black paint job but has shiny new Rok Shoks. It is a bike that does not

belong in this hotel, and I know it has been stolen from somewhere else. Again I walk the hall and now step out an open fire-escape, to breathe a better air. I guess it is now close to four AM. The techno club is closed but downtown, especially this part of downtown, does not sleep. The night is still alive and still filled with drunken shouts and car horns. A breeze blows across the rusted ladder of this rusted fire escape and I lean back against the rough brick and take a good deep breath of the early morning air.

Just then it occurs to me that I could use a bike—that bike—and that this fire escape would make a good way of removing it. I shake the thought from my head and turn back into the building; now into the shared, one per-floor bathroom. I lock the door, crawl into the shared bathtub, and turn off the lights. I wonder what I have become.

I'm lying folded up in the tub trying to determine what is the shared smell and soon I realize that this isn't going to work either. There's no way I will get to sleep in this bathtub. Once again I think of that bike: cruising around Vancouver on it, racing and weaving through the late-night and early-morning traffic, with that same cool breeze in my face now.

Now, to say I have never stolen anything would be untrue, to say the least. In fact, that would be a blatant lie, to put it more correctly. But I am an ethical thief, taking only from big, evil companies never from individuals or little guys. And shit, my own bike has been stolen several times with varying results (SEE: The Ethics of Vigilante Justice).



This however, seems different. Someone obviously stole this bike from its rightful owner. It's an ill-gotten gain and therefore deserves to be stolen again. Right? Right? (I am not convinced either but still go back down the hall toward that bike again).

Upon closer inspection, the rear-tire is deflated, but there is a second rear tire in the hall. I leave the extra tire for an easy second run and head for the fire escape with the bike. I'm still reasoning, convincing myself.

I leave the bike on the lowest level of the fire escape and then do a similar trip for the tire. When they are together at the bottom of the fire escape I hang the bike by its handlebars off the ladder, it goes down another 5 feet. Next I hook the spare to the hanging bicycle, and then focus my attention on getting myself down.

With my feet on the bike frame and my hands on the top of the ladder, I've a fair distance between the ground and me. I switch my hands to a rusted bar under the fire escape and then let go with my feet. Reaching over with one hand I unhook the spare tire and hesitantly let it drop the last ten or fifteen feet to the ground. I grab the bike and hang it as low as I can to the ground. Looking down, there are still ten feet from the lowest wheel to the cement of the parking lot below. I am now hanging from a bar, my left hand holding on underneath the fire escape, my right hand being pulled downward by the weight of the bike; everything still very much in the air. Fuck. There's no way but down; so I drop the bike and wince as it hits the ground, bouncing and twisting loudly below. I wait for it to stop moving and then jump down to assess the damage.

Picking up the bike I see the chain is off and I know it'll have to fix it before I can ride anywhere; and of course there is still the flat. It's exactly at this point that I hear, "Where'd you get the fuckin' bike?"

Looking up, I realize I have no answer, at least none that would appease these three huge men - maybe barmen-walking aggressively towards me. I'm silent. So much runs through my head. 'This can't be his bike,' I think, 'There's no way he could fit on a bike. He's too massive.' Still, they're getting closer and I've yet to say a word. 'Why would you emphasize the fuckin' in that question?' I wonder. The leader of the goons is now only about three feet away and I can see his veins bulging from his biceps and neck, they are clear right through his tight white T-shirt. I consider hopping on the bike and taking off; no deal though because the chain is still off.

I am in for the beating of my life. Maybe not even of my life, but the beating of someone else's life: someone who has been beaten plenty before and after this beating would still come out saying, "That was the beating of my life."

But damn I could use this bike.

The beating.

The bike.

The beating.

God, I'm tired.

The beating.

"Uh..." I say, then drop the bike and run

hard.

Fortunately, my running skills far outweigh my bike theft skills and I make it down two alleys and across a street before the three guys can blink. They don't even give chase and I slow down to catch my breath. As I turn back for downtown, a smile creeps across my dirty face.

Judging by the number of people on the streets it's late, but still too many people for it to be early. Drunks are stumbling; smiling and flirting, in last-ditch efforts to pair up before the night dies. Pizza crusts litter everywhere and a granite garbage bin that has been knocked over onto its side has since been into the street.

I walk, remember the night, and I'm no longer cold or tired. Sweating slightly now, I'm wide awake, and happy I have more time before seven to wonder these streets again and, again, debate the ethics of bike theft.

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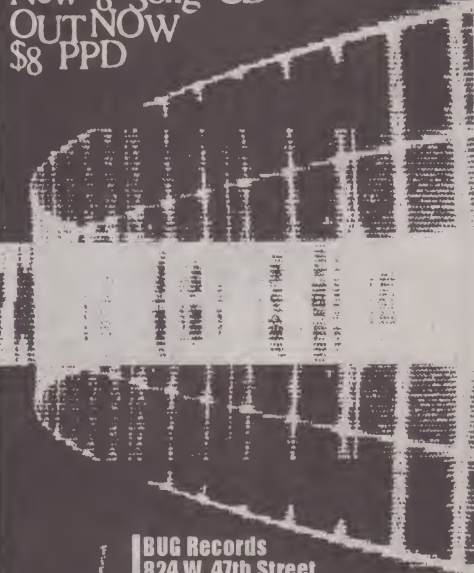
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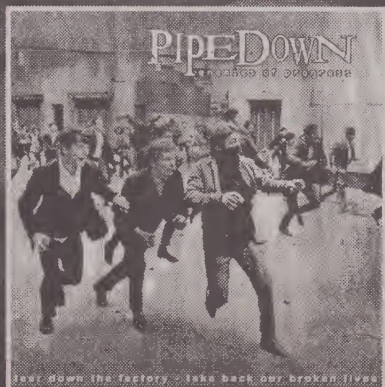
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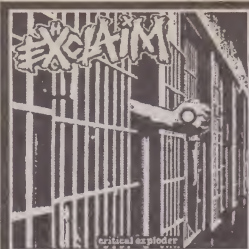
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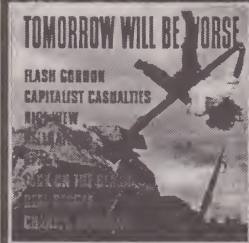
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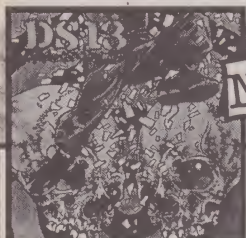
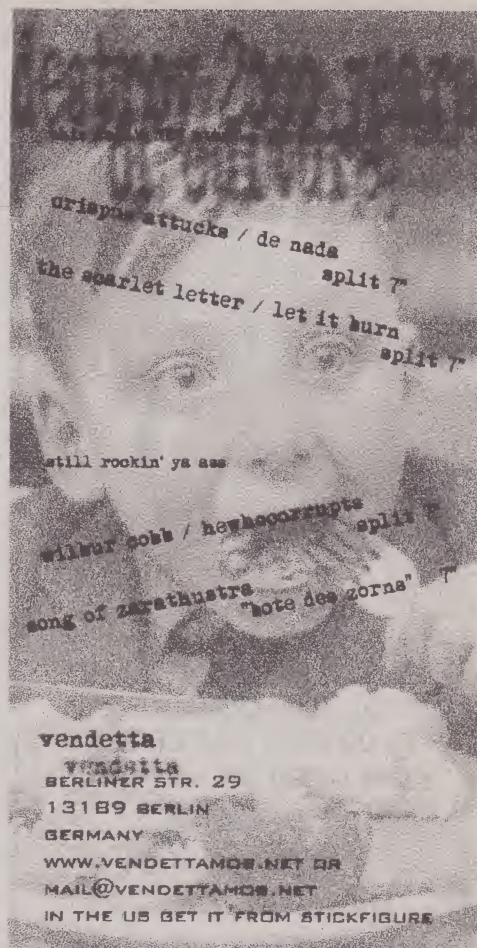
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We Organize With Love In Our Hearts: Building An Anti-war Movement — by Chris Crass

I was getting ready to leave for DC. The mass mobilization was gaining momentum as the IMF/World Bank meetings approached at the end of the month. I was excited about heading out early to do 'Anti-Racism for Global Justice' workshops and get involved with the organizing. I woke up like millions of other people on Sept. 11th to the news of tragic violence. Like you, I was horrified. And like you, it has weighed heavy on my mind and spirit every since.

Almost one month later and the bombs are dropping in Afghanistan. The political landscape has been rocked by these recent events. While the ground is still shifting rapidly, it is clear that our hope lies with building an anti-war movement committed to anti-racist politics and the agenda of global justice. Two movements that have gained significant momentum in the last five years are those working against the prison industrial complex and corporate globalization. Organizations and activists from each of these movements are making important contributions to anti-war efforts. Like many others, I believe that collaboration between these two movements has enormous possibilities. This essay documents some of this work and explores possibilities for social change in this time period. Through alliance building, political education and developing our capacity to organize, we work in this time of crisis to end war, challenge racism and further all of our struggles for justice.

"We who believe in freedom cannot rest..." — "Ella's Song," Sweet Honey in the Rock

Within hours of the tragedy on 9/11, work began in the Bay Area to hold a Solidarity Gathering and vigil the next night, Wed. the 12th. Over 600 people, mostly people of color, came out to collectively mourn the loss of lives, to stand with Middle Eastern, South Asian and North African communities against racist attacks and to reaffirm our commitment to work for peace and justice. The vigil was put together by organizations of color under the name 911 Solidarity Committee Against War and Racism. The gathering was organized by and for people of color to demonstrate solidarity in this time of crisis and to create space for leadership from people of color in the emerging anti-war movement. The Committee has also organized political education, a youth of color led march against war and racism that brought out over 800 people and ongoing work as the bombing of Afghanistan begins.

These actions have been organized primarily by people who have played an enormous role in the growing youth of color led movement against the prison industrial complex. The state-wide racist attack on young people fueled Proposition 21, a juvenile crime ballot measure, which won in the March 2000. Prop. 21 ignited a response from youth of color that has been referred to as the beginnings of the next Civil Rights movement. And just as the Student Non-

Violent Coordinating Committee in the '60s helped launch the anti-war movement, young people of color today, who have been at the forefront of racial justice struggles, are leading anti-war efforts around the country.

In the Bay Area, STORM (Standing Together to Organize a Revolutionary Movement) who is part of the 911 Solidarity Committee Against War and Racism released a statement that reads, "Suffering under the boot of poverty, people around the world are becoming more and more desperate. Neither police repression at home nor U.S. bombs abroad will ease this fundamental despair; instead, they will only continue this vicious cycle of frustration and violence. Ordinary people in the United States can best deter future attacks by insisting that the U.S. government abandon its oppressive role of keeping down workers and dominating poor nations around the world. Increasingly, safety at home will require justice abroad. Intensified police crackdowns at home and military savagery abroad are not the answer; the answer is justice. We must not allow the United States to respond with bombs for Third World people and continued support for repressive dictatorships and rapacious corporations. Instead, we demand that the US respond to this crisis with efforts to meet the legitimate demands of the majority of the human family."

In L.A., Tafarai Bayne of Youth Organizing Communities read an anti-war statement at a recent press conference that was widely covered in Chinese, Japanese and Spanish language newspapers and ignored by the *L.A. Times*. YOC played a significant role in the fight against Prop. 21 and focuses on educational justice in the enormous public school system of LA. Franchezska Zamora, an organizer with YOC, noted "our membership and constituency is mostly people of color who have experienced discrimination based on immigration status and racial profiling. We see how racism impacts our families and communities and so we have a historical responsibility to take an anti-war stand at this time." The anti-war statement has been signed by over 40 groups in L.A., which represent community, labor, service, immigrant, and youth based organizations.

Meanwhile, on college campuses across the United States peace and justice activists are mourning the loss of life, standing in solidarity against racism and organizing against the war calling out "Our Grief is Not a Cry for War" and "Stop the Racist Attacks". National student networks who have spent past years organizing against sweatshops, environmental destruction, the WTO/IMF/World Bank and corporate globalization came together to join their calls for global justice with an explicit anti-war and anti-racist stand. Actions ranged in size from a dozen to thousands.

In addition to anti-war and anti-racism protests, Arab, South Asian, Muslim, North African and Middle Eastern communities, all facing racist attacks, have been organizing. In New York City, DRUM (Desis Rising Up and Moving) is a freedom organization of and for low-income South Asians. DRUM has put together a multi-lingual hotline, and is monitoring and documenting INS abuses of immigrants in detention centers.

Solidarity against racism vigils have

been held across the country. An organizer in Chicago, who asked to remain anonymous, has been working to bring mostly white people out to vigils in solidarity at Mosques and she commented "As people build friendships through the vigils, I hope that it begins to click for the people who attend that there is a fundamental contradiction in saying that Muslim Americans should have the right to live in peace while their grandmothers, aunts and cousins in Afghanistan should be killed."

In addition to vigils, organizing efforts have been initiated to provide physical solidarity. Requests have come in to groups doing escort work to accompany children to and from school, to go with elders who simply want to go for a walk or buy groceries. This current solidarity effort brings challenges.

Chantel, an organizer who works in Middle Eastern communities has been documenting and recording racist abuse and harassment. When asked about pitfalls and possibilities for doing this kind of anti-racism work, she responded with a list, which included, "Understand that Islamic/Muslim communities are not all the same. Realize that people from the Middle East have been fighting terrorists and their own governments for years. Understand white privilege right now, I can't do the same type of activism right now that a white person can because I have much more to lose. Educate yourself about Middle Eastern culture and don't assume that everyone is Arab or Muslim. It seems like most activists only know about the struggle of women in Afghanistan and a few issues in Iraq, but there is so much that we need to educate ourselves about in Yemen, Iran, Saudi, Bahrain, Pakistan, etc. Please realize that the terrorists are not freedom fighters, they are not anti-capitalists or revolutionaries, but rather they are fundamentalists who use the word Islam and Muslim to further their own greedy political agendas. Ask people what they would like and how you can be useful rather than assuming you know what's best for other people. Support the rights of immigrants who might be facing deportation with the new laws being passed. Recognize that you have a responsibility to act in solidarity with communities under racist attack. Also recognize that you are a voice right now for so many people who can't speak (under threat of violence) and that means being responsible."

We who believe in freedom must ORGANIZE

"What possibilities and pitfalls do you see for organizing in the current political situation", I asked. Stephanie Guilloud, an organizer and educator in Olympia, Washington who played a major role in the mass mobilization against the WTO in Seattle, responded, "I believe that the 9/11 events have fundamentally changed our organizing work. The stakes have been changed and we (who are white radicals) can no longer afford to pick and choose issues as we find it convenient. The challenge of the current political climate is to develop a movement that is not only focused on preventing and stopping a war but also committed to a sustained struggle for justice on all fronts. I think we have to slow down and strategize a long-term campaign for true justice that incorporates an attack on all the oppressive forces that led to this crisis."

She continued, "As white radicals who

think we already know about racism and how it works, I believe we must take anti-oppression work seriously. If we want to organize and mobilize people beyond our insular radical communities we need to challenge each other and find language and analysis that is accessible and movement-building. We need to develop long-term strategy and sustainable tactics which includes positioning anti-racism work at the core of our efforts."

The same question was posed to Van Jones, the Executive Director of the Ella Baker Center for Human Rights. Both he and the Ella Baker Center have been heavily involved in work against the prison industrial complex. He replied "The top priority for grassroots activists is this: unite the existing economic justice, environmental justice and criminal justice movements against racism and war. Now is no time for us to run and hide in shame, or start waving war flags around. Now is the time for the global, grassroots movement for social justice to move up to the next level. Now—more than ever—is the time for us to stand up and fight for a vibrant, multi-racial, bottom-up democracy that can protect and preserve the web of life. Safety at home requires economic and social justice here and abroad."

"Therefore, we must categorically reject Bin Laden's tactics of terror via underground cells. And we must also reject Bush's tactics of terror via overhead bombers. We must be willing to oppose the Bush agenda of global corporate domination. And we must reject the Bin Laden agenda of global religious domination. All together, our movements offer a third way out. If we stay true to our transformative agenda, the hope unleashed in Seattle and Durban will ultimately prevail over the fear unleashed in Manhattan and D.C."

The days immediately following 9/11, I was scared (still am). I needed to do something small to push myself, as well as begin to express an alternative politics. I wore a T-shirt to work that reads "US Sanctions in Iraq Kill Children." I was nervous at first, nervous that a customer at the video store I work at might go off on me, or worse. Someone read the front and then asked to read the back "Stop Genocide, Peace With Iraq." I couldn't tell at first what she thought of it, then with sadness in her voice, she said "That's why they hate us." She told me about the nightmares she was having, planes exploding and buildings crashing down around her, night after night. I didn't respond with more information about US foreign policy, I just listened. I've been trying to listen a lot to people, trying to really understand the multiple reasons that people are hanging flags and singing 'God Bless America.' Listening is central to good organizing and it's something that I often forget.

Popular opposition and movements for justice are not made by rousing speeches and large marches alone. As organizers we must also commit ourselves to the day-to-day work of developing a sustained struggle for justice on all fronts that is committed to anti-oppression work, as Guilloud highlights. We must practice respect and come to understand the subtleties of solidarity as we work to "unite the existing economic justice, environmental justice and criminal justice movements against racism and war" as Jones suggests. We must remain grounded and take care

of each other in the process of confronting this crisis so that we can "stay true to our transformative agenda" and build upon the "hope unleashed in Seattle and Durban."

So how do we organize? Three strategies come to mind when thinking about building an anti-war movement committed to anti-racist politics and guided by an agenda and vision of global justice:

1. Develop and nurture alliances between movements, organizations and individuals who have already been working for justice.

2. Political education work with a focus on international economics, US foreign policy and the power of social change movement to make history.

3. Engage new people into social change work while also building our overall organizing capacity and visions for liberation.

The first requires coalition work and developing relationships between organizations and individuals. It requires working from a basis of respect. It's useful to learn about the groups that are already organizing, what they have been involved with, who they work with and how. Majority white organizations need to pay particular attention to showing respect for the leadership of radicals of color when working with organizations mostly of color. The long history of white activists undermining social change work and disregarding and/or disrespecting organizations of color did not change after 9/11.

Hence, Guilloud's emphasis on anti-oppression work cannot be overlooked, particularly in times of crisis when emergency coalitions bring groups together who don't traditionally collaborate. The more white activists prioritize challenging white privilege and educating themselves about racism and anti-racism, the more the movement as a whole grows stronger. Remember that working together doesn't just mean speaking at the same rally. Ask other people what they think, what possibilities they see for organizing. Get coffee and learn more about each other and the groups you're involved with. Organizing isn't just getting lots of people to a rally, it's about building relationships which in turn build our collective power.

The second requires doing enormous work which has been happening all over the country: teach-ins, study groups, discussion groups, forums, workshops, lectures, and more. Mike Prokosch, an organizer and popular economics educator in Boston who works with United for a Fair Economy, points out that "the events of 9/11 have left an entire nation asking 'why?' It is the responsibility of social justice activists to develop curriculum, put on events and create opportunities for people to explore that question. We need to give people the information and context of international politics and encourage critical thinking. If we can help people develop their own understanding of the world and give people a sense of their own power then we will be contributing enormously to long-term social change efforts."

As organizers we work to connect the issues and build movement. As radical educators we connect the issues and develop analysis and vision. We should think of our rallies and marches as, at once, mobilizing people who are already

engaged and as political education for new people. In a time of crisis lots of folks are looking for information and in times of war lots of folks get active for the first time. We need to nurture the choir while also engaging the congregation.

The third requires that we get ourselves organized. When new folks come to meetings we need to be able to find easy ways to plug them in. Folks are coming out because they are confused, enraged or sad. We need to be able to channel that energy into handing out leaflets, putting up posters, making phone calls, going to political education events to deepen their/our knowledge and going to actions. We also need to be welcoming and friendly. Surveillance and infiltration by the state is a reality. Our greatest protection is also our strength, building popular movements for social change.

As new folks are coming in we need to be giving people skills to participate. Workshops on media, direct action, anti-racism, strategic campaign design, grassroots organizing help to build the coalition or group. Trainings are good for people who have already been around as well. In a time of crisis, an organizing dynamic can manifest in which the most experienced activists go into overdrive mode and everyone else tries to keep up. It is in these times of crisis when it is even more important for people to conceptualize organizing as encouraging others to act, to help others build confidence in their abilities to act and to provide training and education to help others act effectively. Even as we try to bring out lots of folks to rallies and teach-ins, we should also be committed to developing other people's leadership and building organizations that allow people to practice political work. As we challenge injustice, we also need to challenge ourselves and each other to grow and become more effective in our work for justice.

We are in difficult times, but if we listen carefully, think strategically, and persevere, then we can work for a world in which the tragic events of 9/11 will not ever be repeated anywhere.

Resources:

Z Magazine's website has informative analysis on what's going on at zmag.net

Postersforpeace.org is a NYC based autonomous actions initiative. They have lots of street posters such as "Our Grief is Not a Cry for War" and "Our Son died a victim of an inhuman ideology. Our actions should not serve the same purpose. —Parents of a WTC victim"

ActionLA.org has updates on organizing in Southern California and contacts.

Ella Baker Center for Human Rights' website is booksnotbars.org

Students Transforming and Resisting Corporations' website is staralliance.org

For more on anti-racism/anti-oppression organizing check out Colours of Resistance www.tao.ca/~colours

Indymedia has a section devoted to anti-war coverage and analysis indymedia.org/peace

—Chris Crass is a white anti-racist organizer with the Challenging White Supremacy Collective. He can be reached at chriscrass@tao.ca

I've known of Mikey Ott for quite some time. I first saw his ads in MRR and HaC years ago and have since watched his label(s) grow, slowly becoming one of the few labels with quite an influence on the future of punk and hardcore. He is consistently putting out music that is dynamically challenging in sound and aesthetic. The first time I met him in person (although he denies it) was at the PCH club. I went up to his table to buy a record, which he refused to sell to me, saying that he wouldn't sell a record to someone wearing a Rage Against the Machine T-shirt. In retrospect I guess it's a little funny and through the last few years I have gotten to know him some what more on a personal level, however I still disagree with his attitude sometimes and how he goes about things. But I am a fan of his label, his artwork and some of his ideas on punk. This interview was done in July of 2001. Interview by Jeff Green.

look, like Vermiform. I love that you can pick up a record or see an ad and just know it's on that label by its aesthetic, it's a big influence on me.

I think there is a more serious approach with everything about Soundvirus, not just the ads. I mean, I've been putting out records for quite a while now and I'm starting to figure things out. So much of doing Hopscotch was a learning experience on how things work, who to trust, who to avoid, etc....

HaC: How did you end up releasing a record by the Swedish band Last Match?

Mikey: Well, with Last Match I just wrote them because I wanted them to be on a comp I was doing and they asked if I would be interested in releasing a record by them. I was honored. I think they are a fucking great band, they are super underrated. There is a lot

HaC: Okay, what about the incident with the band Ruido?

Mikey: Damn you've got all the gossip. Umm... I don't know, it wasn't really a fight, it was weird... Basically those Ruido guys came to the Blood Brothers show and poured beer on Cody from the Blood Brothers and on Brian from Hand Held Heart. So after the show they got in Brian's face and called him a "pussy" and kept egging him on to punch one of them in the face, saying things to him like, "come on little bitch, why don't you punch me right here, come on I'll let you have the first punch." So Brian slapped the guy clean across the face then body slammed him onto the concrete. (Laughs) Really he did, it was fucking insane! Then chaos just broke out and the big dickwad from Ruido came after us in the alley so

SOUNDVIRUS

HaC: Okay, I'm going to start off and ask you about Hopscotch, when and why you quit that label and why you started something new (Soundvirus)? What were some of the reasons for the change?

Mikey: Well, I had thoughts of quitting Hopscotch for a long time and starting something new, mostly because I had started the label with my then friend Aaron, so it never felt like the label was 100% me. There were some records that got put out on Hopscotch early on that I wouldn't have put out if I were running the label by myself. So I wanted to start something that was all me; my art, my ideas, all bands that I wanted to work with. There were a lot of other reasons too, I did some records with a few bands who just really disappointed me as people and I just didn't want to be associated with them, so I quit and started something new. Something that was more focused and tighter knit.

HaC: I heard it was because you didn't want to be associated with the Murder City Devils?

Mikey: That's ridiculous, and I've heard that too. But that's not true. Those kids are great, I don't know if I can say the same thing about some of their fans, but that's a whole other story.

HaC: I've always been a fan of your ads and your artwork. Are image, style and visual art something really important to you? And how are things different with Soundvirus, you seem more serious about it?

Mikey: Yeah, style and visual art is very important. I think that a record needs to look just as good as it sounds. It's a whole package, and how records, ads, posters, stickers, etc... look that I put out is really, really important to me. If I'm going to put out a record for a band and the cover art looks bad, I won't do it. Bad artwork kills me. For record covers I try to get people I trust to design them, because that way I at least know they'll turn out well.

As far as label artwork goes, I've always been a fan of labels who have a distinct

of good music coming out of Europe and Japan right now, I just wish more of those bands toured the US, because so many bands from the US go over there.

HaC: Okay, let me change gears a bit. I had heard some things about you before meeting you, some of them are kind of negative, do you mind if I ask?

Mikey: Sure, go ahead.

HaC: Well I heard, and have seen, that you're kind of a smart-ass and your mouth gets you in trouble sometimes?

Mikey: Yeah, I guess it has on occasion.

HaC: Kind of like how you were with me at PCH that one time?

Mikey: I still don't think that happened, I really don't remember that...

HaC: Well it did...

Mikey: Well, okay whatever, that's just how my friends and I are, we are sarcastic and like to call people on their shit and mess around. If someone is doing something I think is fucked up or lame I'm going to say something about it, or at least give them a hard time. I think things in punk are too docile most of the time, no one is willing to be honest and say what's really on their mind, at least not to someone's face because they're scared of repercussions. Being honest makes people feel uncomfortable and I like making people feel that way.

HaC: One thing I heard was that you tried to start a fight with that guy who does that 'zine *Skyscraper*. Is that true?

Mikey: (Laughs) Really, you heard that? That's amazing, I wish that had happened. Actually I saw him at a show in LA and just told him his 'zine used to be really good and now it sucked and that he's the reason I hate indie rock. Someone should probably punch him though. (Laughs)

HaC: What did he say?

Mikey: He was like "Dude, I still like hardcore, I know Sonny from The VSS." Or something dumb like that. That kid fucking sucks.

I threw a bunch of wine in his face and Cody ended up macing a few of them. The little guys prevailed for once. (Laughs)

HaC: So you condone violence?

Mikey: No, I don't condone violence at all, but at the same time I'm not going to take shit either. I get called a "faggot" and a "pussy" all the time at school, I don't want to hear that shit at shows. Those spaces are ours and if someone is going to talk shit and invade our space and act like a steakhead then they are going to get dealt with like a steakhead. That was like the third time I had been to a show and seen that guy from Ruido try to start a fight, and we were sick of it.

HaC: Okay, back to the label, let me ask you about the business side of it? How does it work, how much do you give bands to record etc.? What does it take for a band to get on Soundvirus. Do you only work with friends?

Mikey: There isn't much business involved, at least I try to keep it to a minimum. That's kind of the whole point of doing the label for me, to do things based around friendship and trust, not contracts and money. I am the only person involved on the Soundvirus side, so it's important for me to work with people with somewhat of the same personal politics as me and similar creative ideas. For the most part the bands I work with are all just friends of mine. There have been bands in the past who I was really into as musicians and as a band, but as people I didn't really connect with them so I turned down their offer to put out a record for them. I give bands different percentages of the records pressed depending on things like how much I gave for recording and how much they want the record to end up selling for in stores. I'm willing to bend on everything, nothing is set in stone.

HaC: What about demos you get, how do you pick what bands you're going to work with?

Mikey: I've never put out a record for a band that has sent me a demo out of the blue. I've gotten probably the worst demo tapes sent to me imaginable. Seriously, I've never gotten one good

one. And not too recently I got a demo from some crazy fucker who lives in my town, and now he's stalking me and saying when he finds me he's gonna teach me a lesson because he sent me a demo and I never sent him anything in return.

HaC: Really?

Mikey: Yeah, and I don't even know what he wants. I mean, if he wanted me to write him a letter and tell him his band was shitty, then fine, but I was trying to be nice. But now I'm actually kind of scared, he's sent me like two hate letters, and he sounds pretty pissed off. He told me to meet him at the mall so he can show me just how he feels (laughs). Actually, me and Hand Held Heart are going to split release a 7" that consists of one song each from the worst demo tapes we've gotten, his on one side mine on the other, it's going to be limited to only 75 records or something like that. (Laughs) I can't wait.

HaC: Do you ever think that punk is over-saturated with records and 'zines and distros, and ask yourself does the world really need another record? It's a tough decision to put out a record. I go to Ebullition all the time and see the hundreds and hundreds of records that they distro of bands I've never even heard of, and it makes me think about that. "Who are these bands, who even cares about them?" and "Does the world need another fucking record?"

Mikey: I think I put out records for bands who deserve to have vinyl out there, bands that are serious and sincere and who are going to stick around and leave their mark. The reason things are so over-saturated is because there are too many bands that are together for two months and they right away decide to go record a seven inch or put out a CD and go on tour. I think it really sucks too, and in a lot of ways ruins it for bands who have served their time and deserve the attention. The Blood Brothers, The Redlight Sting, True North, Pretty Girls Make Graves, etc... they are all amazing bands and their records need to exist. With Soundvirus I don't want to put out 100's of releases, I'd rather just put out a few records that I stand behind 110% and can really concentrate on. I'd rather put out a record with 4 really good songs on it than some record with 25 tracks that some kid is going to listen to once then file away into his collection and never listen to again.

HaC: What about advertising, do you do a lot of it?

Mikey: That's another thing I don't really do. I put ads in MRR and HaC just to let people know that new records are available, but that's about it. I think good music will advertise itself by word of mouth. I'm not going to put out a bunch of ads telling people what they need to buy. I hate that aspect of it. I hate feeling like I'm trying to sell someone on something. It's there, if you want it buy it. If not, then don't. I'm not going to push it on somebody. I'll leave that to TMU.

I concentrate on promoting the label more than I do the individual bands, and not that the bands individually don't stand on their own, but my label is something I think that people look at as a whole and not just one or two bands. And I think the fact that people look at Soundvirus as a whole helps the smaller bands out. Because I'm at a point now where people will buy my records just because I put them out, without knowing anything about the music, because since it's on Soundvirus they have an idea of what it's

going to be like.

HaC: How would you define punk and how does it fit into your life besides the label?

Mikey: Hmmm... That's a tough question, and maybe this sounds cheezy, but to me punk is a state of mind. I know a lot of people who consider themselves punks who don't even listen to punk music. And I think that's a crucial part of it, to apply punk ethics to everything you do, not just the music side of things. That's what I try to do with everything I create, whether it's putting out a record or making a film, or designing a layout. It's doing things yourself and not creating something just to profit from it or have someone else buy it from you and profit from it.

I really don't think what I'm doing by putting out records is all that punk. I think what's punk is the communication and connections people make through the music, even some of the connections I've made. Being able to see your favorite band for five dollars play on the floor and not on some stage. And being able to go talk to the band members in person and meet them. Some of my best friends are in some of the bands I've put records out for and that's one of the best feelings in the world. Seeing that staying independent can work. Seeing my friends and I do everything ourselves and see hundreds of kids come to the shows and seeing their music get all over the world and knowing that we did it together and that we did it ourselves, without big business politics or attitudes.

HaC: Well what about a band like Rage Against the Machine, do you consider what they're doing to be punk?

Mikey: Jesus, this again? Yeah, I think Fred Durst is fucking amazing, so is the Warp Tour...

HaC: No, I'm serious, you know Fred Durst isn't in Rage, what do you think of them?

Mikey: I think they're a fucking joke, no offense but it's a pretty stupid question. They've turned this notion of rebellion into a marketing scheme. Like what they've done with Che, they've turned his face into a fucking mockery and a symbol that meatheads wear on their T-shirts while they do keg-stands at parties and commit date rape at the frat house. If Rage wants to do something revolutionary, why don't they sell their CDs for 5 bucks or donate all the proceeds they make to some of the organizations they supposedly back. If Rage or anyone for that matter wants to make money off their music that's fine with me, I just wish they'd be up front about it and not try and hide behind a political/anti-corporate facade.

HaC: But their last album did talk about some pretty serious issues.

Mikey: Big fucking deal, I listened to their record release show which was broadcast live over the radio, and they didn't explain one song. So basically it's just loud fast noise that jocks can mosh to and take out their aggression. Again, you can talk till your blue in the face but until you put some of your theories into action then it's just talk. You know how many times I've been called a freak or a faggot by some asshole in a "Rage Against The Machine" T-shirt, those kids aren't getting shit from that music.

HaC: Lets talk about distribution, how is Soundvirus distributed?

Mikey: I use to be with Bottleneck, and after they came up with the brilliant idea to merge with IMD, I picked up and moved in with Ebullition. I think I was the only label that was exclusive with

Bottleneck that didn't switch and go with IMD. And honestly it's the best thing that could have ever happened for me. Kent is amazing; him and Lisa have helped me out so much. They do such a good job, every time I go traveling I find my records in every store, and even some of the most random places that I wouldn't expect to find them. They are really getting my records out there and I think that's awesome. I couldn't be where I am without them.

HaC: I remember a while back you were saying that Sonny still owed you money from when you were with Bottleneck. Did he ever pay you?

Mikey: Nope.

HaC: How do you feel about that. It's been a pretty long time, are you angry?

Mikey: To tell you the truth, I'm not angry. Actually my feelings are just hurt more than anything. I really trusted Sonny, and it wasn't like he was just some "business associate." I mean, I've slept at his house, ate dinner with him and his mom, you know? So to see him blow me off like that and not make any attempt to pay the over 1000 dollars he owes me, just really disappoints me. And makes me that much more skeptical of who to trust.

HaC: What else do you do besides put out records?

Mikey: Well I just got accepted to film school at CAL ARTS, which starts in September and that will take up most of my time. I shoot a lot of super 8 film and some 16mm, and have been making short films. I also do a 'zine called *These Days*.

HaC: What records do you have coming out?

Mikey: Umm... Let's see, I have a Song of Zarathustra 7" coming out which is a split release with Hand Held Heart. Then a Blood Brothers 10", and sometime soon a Yaphet Kotto record with them doing some Hated cover songs I think. And some other stuff, we'll see...

HaC: What's the status on you releasing CDs?

Mikey: It's hard to say I am still yet to have released a CD, basically just because I never buy them, but I guess if a band I'm working with wants their release on CD I might do it, it hasn't really come up yet though... Who knows, I really want to start releasing cas-singles!!! Imagine a label who only put out cas-singles, that would be hot shit.

HaC: Yeah, I guess... Wait, one more question, what advice do you have for someone thinking about starting a label?

Mikey: I guess, as Steve Aoki would say, "just do that shit right," and do it for the right reasons. Put out music because you love it and not because it's punk or not punk. And don't go into it thinking you're going to make money because I can assure you, you won't. Start small and don't give up. It's really confusing when you first start out and you're trying to figure out how it all works. If you have good intentions then things will come together.

HaC: Any last words?

Mikey: Yeah, any DIY filmmakers get in touch, I'd love to trade films and ideas. Oh, and if anyone has any Gary Busey movies for trade get in touch as well. Gary Busey and Jake Busey are fucking great actors who just happen to get dealt a tough hand, support their careers. I'm doing a documentary on Gary Busey over the summer called, "No, I'm not Nick Nolte." Okay, I guess that's it.

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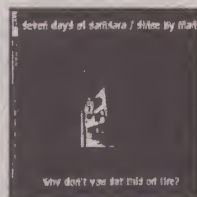
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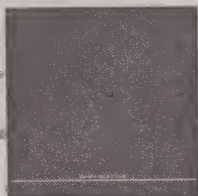
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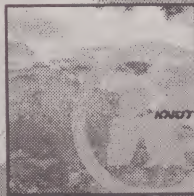
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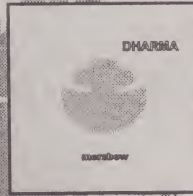
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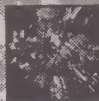


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BLAST!



11/26/86 - Blast! - photo by Kent McClard

In September of 1986 I went to see Virulence, Blast!, The Lazy Cowgirls, The Mentors, and Agent Orange. It was my first Blast! experience. I had a compilation with some Blast! songs, but I was unprepared for their greatness. They took the stage and kicked everyone's ass. They had recently gotten a second guitarist (he was formerly with Neon Christ) and they were a wall of volume, noise, and aggression. They blew me away! A few weeks later I saw them play with Dr. Know and the Bad Brains. Blast! opened the show, but no one cared. I was the only one dancing. I couldn't move my head for a week after that show because I totally screwed it up dancing and head banging. They were so fucking good. I must have seen Blast! play about 20 or 25 times. They were probably the best live band I have ever seen. I have yet to see Blast! play since their reunion. I fear they will not live up to my memories, and at this point I value the memories too much to put them at risk. This photo was taken in November of 1986 at the Bad Brains, Dr. Know, Blast! show. — Kent

What do you get when you throw Black Flag, SSD, and Black Sabbath all in a blender together? Quite possibly one of the greatest bands of all time. Bl'ast! is back with an all-original line up. Trust me, this is no weak reunion. The few times I've been lucky to see them has been nothing short of amazing. I've never seen a band that can even come close to the intensity and power that Bl'ast! delivers. Bl'ast! lived up to all my hopes and expectations in their live performance and in person. They are some of the nicest most down to earth guys you will ever meet. This interview took place at Kennedy's, in Santa Barbara, California on May 25th 2001. All Questions by Graham Clise. Special thanks to Fred Hammer.

HaC: Let's start with names and who does what?

Bill: Bill. Drums.

Dave: Dave. Bass.

Mike: Mike. Something.

Clifford: Clifford. Guitar, ass handling.

HaC: When did Bl'ast! get started?

Mike: Shit, I think it was like 1977. We were called The Patients. We got super stoned when we were like 13, then we figured out who was going to do what instrument, and we decided to do it, and we did it.

HaC: So all of you were in The Patients?

Bill: As we started with The Patients, we moved on, and out of seven guys four of us stayed with the music. And those four moved to Santa Cruz, and we started some music.

Mike: It was kind of weird because there was like, The Patients, MAD, and the Whispering band swapages. Then all of the sudden Bl'ast! came about, so that's pretty much where it all began.

Clifford: Mike was joining MAD, and he thought of the name Bl'ast!.

Bill: I think we had already gotten bored of MAD. We decided to do some thing new.

Clifford: David was actually singing in MAD, my brother David, Mike and Bills friend David, cuz I was like stuck up, I went back to college. Then I decided to join Bl'ast!, cuz Bl'ast! was fucking insane.

Mike: I don't even know but, it really began in '82 when we started Bl'ast!. That's when things started to feel really good.

HaC: What made you guys want to get back together?

Bill: It started years ago. We would joke and laugh and go, "right, no way." You know, "oh sure, 'Some Thing Beyond.' Yea right, like we're ever going to play that again." Well, we fucking started thinking about it, and I told Clifford, "Cliff, do you want

Bl'ast! to get back together? Set something up. Let's start getting something going." And the fucker did! I called Mike, Dave was right there, and we got together and said, "Let's start practicing." We started with three songs, three led to six, led to twelve, and that led to what we know.

HaC: Did it take you a while to get the songs back? Did you guys have to relearn them because they are all complicated?

Mike: The surprising thing is, no. We actually played, and in the middle of the song we would all look at each other and giggle. We'd get all giddy and happy (everyone laughs). No, I'm completely joking. We'd look up and kind of freak out and go "Whoa, what the fuck." And actually know the stuff like it was the back of my hand.

Clifford: Bill had the hardest job, and he ripped it apart the hardest at first. He just destroyed. I think that's what inspired all of us. Looking at Bill just going amuck.

Bill: I think it's a big challenge. But you know I have to say that none of us have ever stopped playing music. So, people can think whatever the fuck they want to think but we've been active. We've played and learned and we went through shit without each other. At a point we weren't even together. None of us. But at that point, it drew back and me and Cliff started hanging. Mike and Dave have always been close and together, and it all just sort of intertwined. Boom!

Mike: You know what though, it's not like it's ever in its entire existence been a business plan. It's some thing we grew up with. You know, you go skate, surf, whatever. You play fucking music. We did it together as little kids. We grew up together. What I'm trying to say is that it's all really natural. It's not anything but what we want to do.

Bill: How do you explain that though? You can't explain it. Let's say Mike goes (starts playing air guitar and making guitar noises). And we go, "oh, well... (continues, by playing air drums and making bass like sounds). It just comes together. What it comes down to is it comes out of nowhere and it just happens. And when shit happens in front of your face, you just got to go with it. And if you start questioning that, you might as well just pack it up and go home. You don't question it, you do it.

Mike: It's not like we're trying to be bitchin, or do business or anything.

Clifford: My personal favorite thing about getting back together is the fact that it wasn't like we had some gnarly label support and it was all hyped out. Like "BL'AST! back together again!" like massive hype. It was

like no one knew. It's like it's a secret. People say, "What? No way." People are challenged by the mere notion, when they see it they're like... Is this the real Bl'ast!?! Like they didn't even believe it was really going to happen?

Clifford: Yeah, people have been saying that. When we play and Mike starts out with the noise that evolves into "Time To Think." When people become aware of the fact that it really is the first song off The Power of Expression. You hear shit like, "No way, yeah, fuck!" You know, all these weird manic reactions. Like people can't believe it, and it's kind of like we can't believe it either. Every time I hear it I can't fucking believe it, and there it goes.

Mike: If you can get past the balding and the bellies. There's no fucking difference, we'll stand up to anything anytime anywhere. It's the same old feeling we've always had. It just doesn't get better for us.

Clifford: I think we're dedicated to the endurance factor, realizing that we can't just come back and be a bunch of fucking lops, and play that music half-heartedly.

Bill: That music would not deserve that ever. This music deserves a full hundred percent attention.

Dave: It's pretty much annihilation time now. Like after these warm up shows, it's on.

HaC: What's the deal with the apostrophe between the L and the A in Bl'ast!?! Why did you guys decide to put that in there?

Clifford: Because we love LA (lots of laughing).

Bill: Mike thought of the name Bl'ast!. We looked in the dictionary and saw the word Blast. We were like "that's fucking rad." But, we couldn't just do that. Borik was like, "Let's put a little hyphen and an exclamation there." To make it it's own. If you go on the computer these days and you type in blast, your going to get ten fucking thousand things that say blast. Blast clothing, whatever. But when you look at the apostrophe and the mother fucking exclamation point, you know what it is.

Mike: The whole concept of that whole thing in the beginning was...

Bill: To fill in the space! (laughter). You know what, you're right! That's really where it came from. But to me, I think it turned into something that that just makes it stick out from whatever else is blast out there. I mean there's blast condoms, there's blast everything.

Dave: Blast dildos!

Bill: Ew, sorry.

HaC: What is the song "Sequel" about?

Clifford: Basically what the concept was, was that it's a sequel to "It's Alive." If we didn't already have a song called "I Don't Need 2," it probably would have been called, "It's Alive 2."

HaC: It seems like a lot of your lyrics are about the end of the world and other apocalyptic themes. Do you think about that kind of thing a lot?

Clifford: I do, I think it's like the world has already ended and we're all in this state of hypnotic dreaminess. People are such fucking condemned sheep at this point in time. And that's what I think Bl'ast! is ultimately about. Just busting people out. Busting people out of sheeple. You know what I mean? It's creepy. It's like, live your life.

Bill: You've got to admit, though, back in the 80's how many people weren't paranoid of Russians or what ever. Fuck, I was. And that's what we sang about.

Clifford: And now, think about how relevant it is. It's creepy that we decided to get back together now. George Bush again. Another Reagan/ Bush era. Depression, drugs on the streets. They're going to eliminate pot and coke, speed is going to be prevalent on the streets, violence is going to break out, and it's going to be just like it was when Bl'ast! was really together. You know what I mean?

Mike: I think Reagan should not be president anymore because he can't remember anything. (everyone cracks up).

HaC: Any crazy tour stories?

Clifford: No, we were very conservative on tour. Slept a lot...

Dave: Slept a lot, drank some beers and passed out.

Bill: Hey, what about when we saw those people get hit on there Vespa, and they flew like forty feet in the air in front of us. And we saw them land and had to be involved.

Dave: Oh shit, really?

Mike: Actually we're pretty god damn skeptical to say anything because we're always getting a bad wrap.

HaC: Any plans for putting out a new record in the future?

Mike: Well, I think Capital Records wants to do like twenty record with Bl'ast!, so we're a little skeptical to sign to that thirty million dollar contract.

Bill: The thing is with punk rock today, the

Bill: We might rent a van to go to San Jose. If we want to go big, we'll go to San Francisco.

Mike: We're actually throwing it out there to have a really good time, like what ever happens. We're just going to kind of go with the flow.

Dave: The east coast would be cool.

Mike: Yea, one thing we didn't get to really do is go east or overseas. We had all these opportunities and never did it, so now we want to go and kind of fulfill that void.

HaC: Any last comments? (Dave runs away)

Clifford: Well, um. Theoretically, frankly, to be totally truthful... (laughter). No, I just enjoy it. Totally enjoy it. It's good. Lots of fun.

Mike: Basically, the music feels really natural. There is no really trying at all. We're just going to go out and have some fun.

Bill: We're lucky to be buddies this long. I've known these guys for twenty to twenty-five years.

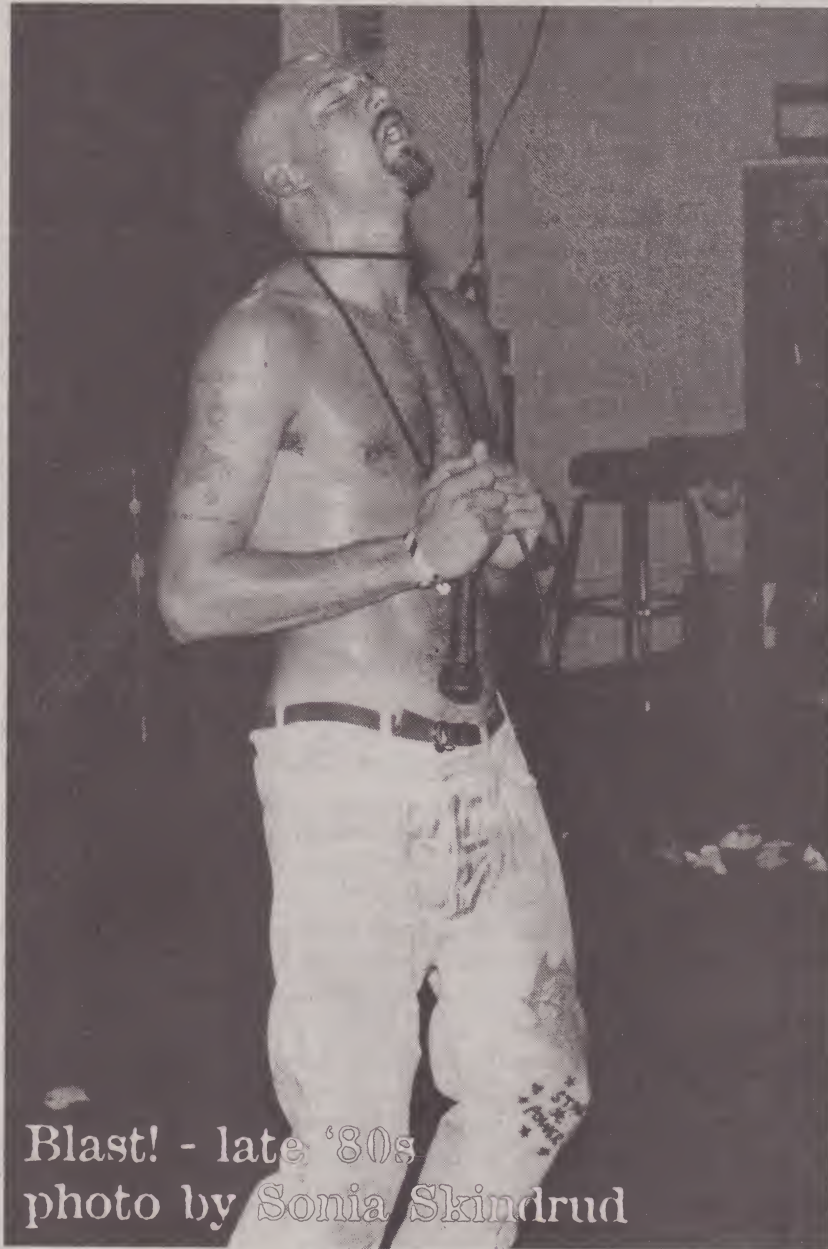
Mike: The weirdest part about playing again is it's not like, "Oh, we've got to play this again?" It's just good music that we like playing a lot.

Bill: Do you realize that there are a lot of brothers and sisters of these guys and girls that were into it in our hay day. The second generation is picking up on it big time. It's unreal.

Mike: Basically, if you don't want to see a pop band, if you don't want to see someone selling out, you don't want to see someone trying really hard. If you want to see some real,

honest to god truthful bad ass music, come on out.

Clifford: We are the new pop. We're the new fucking Beach Boys. Like today it was foggy and me and Bill were down at the beach. We were at the beach, and we didn't see any other bands down at the beach. It was foggy and cold (laughter). Where were all the other bands at the beach? We are the new beach sound.



Blast! - late '80s
photo by Sonia Skindrud

five million they're going to give us, is just barely enough dude. You know the prices these days for rent.

Clifford: We're going on tour with The Beach Boys.

HaC: Any planes for a full US tour? Maybe Europe?

Mike: Well, Santa Cruz, then go to Abtoss, come down to Capatolla...

Clifford: Santa Cruz is another country.

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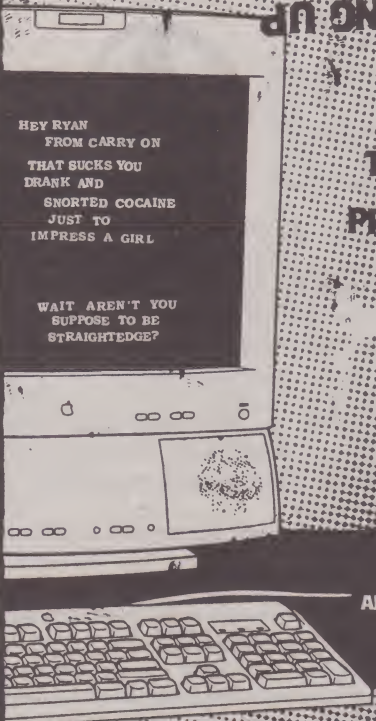


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Jose Palafox is a modern-day public intellectual. As a graduate student in ethnic studies at UC Berkeley, Jose conducts research on the timely topic of the militarization of the U.S./Mexico border. Over the years he has done activist work with several immigrant-rights organizations, pushing for immigration reform, documenting human rights abuses on the border and providing humanitarian aid to immigrants. His steadfast commitment to disseminating his academic research to popular audiences (via magazines such as: Clamor, Z, MRR, Colorlines and Covert Action Quarterly) sets an important precedent for young progressive academics. In addition to his activist and academic work, Jose has also been in some of the more influential political hardcore bands of the 90s: Struggle, Swing Kids and Bread and Circuits. Jose can be reached at: josefox@uclink4.berkeley.edu. As always, feel free to write me (arooks@hotmail.com) with comments and suggestions about how to improve this series. Thanks and read on!

HaC: Can you start by talking about the different kinds of activist work that you've done?

Jose: I have been involved with a number of different border rights groups and immigrant rights organizations throughout the years. Right now there are two different kinds of groups doing immigrant rights work and there's currently a split between the two groups.

There are groups that document a lot of the human rights abuses on the border, like the American Friends Service Committee (AFSC). These are more stable groups, they are NGO-type organizations and they do a lot of great work. For a few years I worked with one of these groups in Oakland, called the National Network for Immigrant and Refugee Rights, but I haven't been doing as much with them recently. They do great work providing information about recent legislation impacting immigration. As a national network of different immigrant rights organizations across the country, they are more of a progressive think-tank, than a service-provider for immigrants.

HaC: What was your role within this group?

Jose: I helped in their library, worked on the newsletter, etc.

Then there are other groups that have gone underground. They are similar to groups involved in the 1980s sanctuary movement that helped people coming to the U.S. from Central America by taking them in their houses and by establishing churches as safe houses. These groups do outreach on the Mexican side of the border, providing clothes, food, etc. to people before they attempt to cross to the U.S. There have always been a number of groups that do this, but as it's gotten harder for undocumented people to cross the border, more and more groups have started doing this kind of work.

HaC: What are these groups called?

Jose: For security reasons, I don't want to name most of the groups that do this. There are some groups in Tijuana, specifically one called Casa del Migrante.

Both kinds of work are equally

important, and I have always been involved in both movements. But I think that there needs to be a movement to integrate both movements, because it would strengthen the border rights movement as a whole. We need to learn from the original abolitionist movement. In that movement you had the people who were taking a public stand against slavery, the abolitionists who were making speeches and statements and being public about where they stood on the issue of slavery. Then there were the people involved in the underground railroad, who were physically helping slaves escape. Both parts of the movement were equally important to ending slavery. I think that the current border rights movement would benefit both from learning about this rich history, and attempting to integrate both forms of struggle.

HaC: Can you talk about your academic research?

Jose: I am a 4th year grad student in the PhD program in ethnic studies at UCB, which takes up a lot of my time. This semester I am taking my PhD oral exams, so I have been pretty busy studying all summer. Once I take the exams I can focus on writing up my dissertation. I have a lot of the research done already, so I hope to be finished in about 2-3 years.



Jose Palafox

HaC: What is your dissertation topic?

Jose: It focuses on the militarization of the U.S./Mexico border. I was born in Tijuana, Mexico and grew up in San Diego, so I have always had a personal interest in the border region. As I got involved in border politics and immigrant rights on the border, I wanted to understand the deeper connection between both countries and the border.

My dissertation looks at globalization, by focusing on policies such as NAFTA and how they impact migration.

In 1995 when I was still an undergrad I

Activism

people in motion

started researching what had happened in 1994, which was the year that 3 countries (U.S., Mexico and Canada) embarked on NAFTA. It was also the year that the U.S. embarked on 'Operation Gatekeeper' in my hometown, which is a border control strategy that was developed by the INS to reduce unauthorized border crossings in the San Diego/Tijuana region. At the time, I thought that it was a huge contradiction for the U.S. to be opening its borders to commerce, while simultaneously resisting the movement of people across the same borders. I wanted to look at that as a micro phenomenon, as well as connect it to what was happening globally.

It is extremely important in the fields of Chicano Studies (which my undergraduate degree was in) and in Ethnic Studies (which my graduate degree is in), to produce history from the bottom up. A lot of the existing studies of immigration and the history of the U.S./Mexico

border are very top-down. They focus on the elite perspectives of law enforcement officials or other scholars. My own work documents the stories of ordinary people - I have them explain why they came to the U.S. and describe the conditions that they experienced at home, that made them want to come here.

HaC: You have published some of your research in various popular magazines and journals. What kinds of responses have you gotten?

Jose: It takes up a lot of time for me to write these journalistic pieces, and it is difficult to find time to do it. The lack of time reflects the push for academics not to be public intellectuals, and the pressure on academics to not write for popular audiences. Instead we are encouraged to write in a way that only 4 or 5 of our colleagues can understand. Most of the stuff that we do in academia is write more theoretical pieces, but I believe that it is important to publish in other magazines, in order to let a broader audience know what is going on. So, over the past few years I have written about human-rights violations by the border patrol, for a variety of different magazines.

HaC: And you also write for MRR. How long have you been doing that for?

Jose: A couple of years at least. Really, whenever I can get my column in. Sometimes life is too crazy and I am not able to do it.

HaC: In your own life, where is the intersection between academics and activism?

Jose: A good example is the film that I just finished, called 'New World Border.' In the film

we look at the connection between structure and agency. In particular, we try to frame the issue of immigration in the global context, to look at U.S. foreign policy and think about how it facilitates or encourages migration in the first place. It seems really hard for many people to remember the historical context shaping why people are coming to the U.S. in the first place. I try and emphasize that there are real people involved in these migrations. By telling their stories, I hope that I can make a meaningful contribution with my scholarship.

HaC: Can you briefly explain this historical context?

Jose: Immigration is a very complicated phenomenon and there's not one answer that can explain every migration in the world.

The Bracero program, which existed between 1942-64, was a wartime program where the U.S., claiming a war shortage, brought Mexican migrants into the country to work in the agricultural fields. After the program ended, many more migrants continued to come to the U.S. because of the social networks and family ties that had been established during the program. During the 1960s and 70s, the U.S. embarked on industrialization in Mexico. This is what spawned the maquiladoras, which created more internal migration within Mexico. People moved closer to the border to find work, which created a springboard for them to come to the U.S.

During the debates about NAFTA here in the U.S., we weren't thinking about the fact that this program was going to dispossess millions of peasants in Mexico. This happened because these farmers weren't able to compete with the cheap agricultural products dumped on Mexico by the U.S. There are historical and political and economic relationships between the 2 countries, but people in this country often seem to have historical amnesia about why Mexicans come to the U.S. This history is very deep and complicated.

HaC: Although the movements for global social justice have existed for a long time, the recent demonstrations in Seattle, DC, and Montreal have provided a global framework to explain how international economic institutions have created conditions that make it so hard for people to live in those particular countries. The framework of globalization is a way for us in the immigrant rights community to relate our issues to workers' rights, the destruction of the environment, the fight for social justice and human rights, etc.

HaC: In what way do you think that your early experiences in the scene have influenced your current activist work and political views?

Jose: From a very young age - 12 or 13 years old - I liked the fact that I thought differently than anyone in my elementary or junior high school. I felt like an outsider anyway, so I started listening to punk.

I had an uncle in Tijuana, Martín, who played in a punk band called 'Mercado Negro,' or 'Black Market' and I used to listen to his albums, like the Dead Kennedys and The Clash. Then I started getting involved with the scene in San Diego and going to punk shows and hooking up with local bands. I started playing drums in junior high, and then when I was freshman, I decided to start a band with a couple of friends - Justin and Dylan. That was Struggle, our first

band, and we were all pretty excited about it. It was during the early 90s, when there were a lot of really inspiring things happening at the Che Café in San Diego.

I just got the Struggle discography in the mail the other day, and it's crazy to think that it was almost 10 years ago that we did a lot of that stuff. What I still carry with me from those times, is my anger. It's in everything that we wrote in the first 7", and it still motivates all of the work that I do now, even though I wouldn't write about it in the same way. I wouldn't just say "fuck the pigs" anymore.

Everything that has happened this past week, especially the U.S.'s response to the WTC attack and the way that this country is preparing people to respond to these "terrorists," makes me still believe that we live in a sick and dying empire. I remember feeling the same way in 1991 when the whole Gulf War was going on. I was sickened about having the pledge of allegiance in the schools, and by seeing the blind patriotism in the navy town that we grew up in. It made our convictions stronger, though, both seeing how fucked up the people in our town were about it, and seeing how big the white power skinhead thing was in San Diego at that time.

HaC: Where did that political awareness and that anger come from at such a young age?

Jose: All of us in Struggle were into the same thing, but everyone had different focuses. Justin was into veganism, and he's actually still vegan. I've never been vegan, though. Instead I was more into being a Chicano and living in a crazy area in Southeast San Diego.

I think that a lot of times people act and do things that might be considered revolutionary and then after the fact they seek out a theory to analyze their anger or their feelings. That was what happened to me. I saw shit that was fucked up and I acted. Later, I thought about why the world was so fucked up and what needed to happen to change it.

I believe that music can be a form of political activism, a way to communicate and move people to do things to change the status quo. Lots of the bands in San Diego advocated "art for art's sake." They liked to argue that bands like Struggle were political to get attention, or that we were political because we were going through a phase or something like that. But that was and is a fucked interpretation of what we were trying to do.

HaC: In the years that you have been involved in punk rock do you think that punk's political potential has changed?

Jose: I have lived in a Chicano co-op house with 45 other people for about 6 years. Over the years I have started noticing that there are a lot more Chicano or Latino punks. It is more acceptable within the Chicano community to be punk these days, even though it's a more mainstream kind of punk. That wasn't the case when I was in high school and junior high. I had a mohawk back then and I got shit for it when I was at school, which was ethnically mixed, and then I also got shit for it when I went home to my Latino neighborhood.

A lot of punk rock has been taken over by the mainstream, and so I think that it's hard for people not to be cynical about punk rock and hardcore these days. There are a lot of people

who say that they have 'moved on,' people I knew back then who are now transitioning away from it, which is understandable. It's been a while since I've toured and met people, but when I go to Gilman or other shows, I can see that there's a whole new generation of people involved. Most of the kids I see at shows are 16 years old. I am waiting to see where these people are going to take it - it's in a weird stage right now.

HaC: I ask, because recently I was reading the interchange that's been going on between you and Larry Livermore in *Hit List* 'zine, and I was shocked at how blatantly conservative his critique of you was. Back in the day, when kids wore their 'fuck racism' shirts, it might have seemed like a somewhat adequate response to the low-brow, badly articulated conservative views within the scene. But in his columns Larry comes across as the punk rock Dinesh Disouza or Alan Bloom, spouting all this hateful anti-multicultural, racist, conservative shit at you. And even though his columns are a complete rip-off (almost word for word!) of early 1990s 'culture war' arguments against multiculturalism, I can see how kids reading the 'zine might think that his arguments SOUND smart and well-reasoned. It just scares me to think that the conservative element in punk is more articulate these days.

Jose: Well, punk and hardcore, like all music, culture and art doesn't exist in a vacuum. Anything that's progressive and challenging conventional norms in art or music has been affected by the decline of the Soviet Union, and the decline of communism. A lot of people have bought into the idea that Capitalism has won. They believe that capitalism is the best of all possible worlds, and nothing else will ever work. There is a lot of disillusion among leftists, and that includes people in our culture. I see Larry Livermore as part of that trend in consciousness, whether he is aware of it or not.

As Thomas Kuhn said, "It's hard for us to think outside of the paradigm." The paradigm reflects what's happening materially around the world. People are lowering their sights and they are looking to put the blame on factors such as reverse discrimination, or the immigrants who are "taking their jobs," or "terrorists" or whatever.

HaC: Who are some of your activist/organizer role models?

Jose: Elizabeth Martinez is someone who I have worked with a lot in a local group called The Institute for MultiRacial Justice, which puts out a newsletter and works with youths of color. Elizabeth was involved in SNCC during the 60s, she was very much involved in the La Raza party in the 70s, and she is very involved in Chicano/Latino issues today. She is an author, journalist and activist and just an amazing person. She is reaching 80 years old and is still very active and keeps up on all the issues.

She works a lot with young people and has a lot of faith in them, though not in a condescending way, which I think is very important. This is especially important in California, where there have been recent attacks on young people and attempts to criminalize young people of color. She believes that it is really important that young people are able to see through that shit and fight back.

She writes for *Z Magazine* amongst others, and she has a book out on South End Press,

called De Colores Means All of Us: Latina Views for a Multi-Colored Century. She also made a film called "500 Years of Chicano History," which a lot of high school students use. I want to be like her when I get close to 75 - I want to be active and cuss at the cops and still think that it's important to understand how young people view the world. It may sound dumb and cliché, but I do think that youth is an attitude and not really an age. So, she's one of my role models.

HaC: Do you get criticism about being a graduate student from your activist friends?

like UC Berkeley. This is especially true in a state like California, where Proposition 209 (which destroyed Affirmative Action), and Proposition 227 (which destroyed bilingual education) are trying to tell people that they don't belong here. I know how fucked up institutions like UC Berkeley and other colleges can be, how they want to train you to be their foot soldiers, to be intellectuals in defense of their empire. I don't want to be part of that and I never will.

In punk we present a lot of issues as completely binary, which is good sometimes, but

are a lot of fucked up people on this campus, but you can't simply write people off because they go to Berkeley, or because they are professors. You have to work with them as an activist and challenge them as we challenge each other.

HaC: What would you say to other young people who are trying to decide between doing activist work or entering academia?

Jose: It's okay to do all of it. That's always been the thing that I have had to negotiate. Trying to do it all can really drive you crazy, but I think that it's important to try and do many of the different things that you feel are important. One thing that you'll have to deal with is not having a social life, which sometimes leads to depression and not wanting to go on anymore because things just get so fucking stressful. If you don't focus, you won't have time to do certain things that you want to do, like hang out with friends, go to shows, stuff like that. Close friends have told me to slow down, and I have tried to slow down a bit. I often wonder how long I'll last if I continue at this pace.

HaC: If people are interested in reading some of your research, where should they look?

Jose: I am really excited about this project that I just completed, where I edited an issue of the journal *Social Justice* that is entirely about the militarization of the U.S./Mexico border. I also did an oral history of my mom, which is included in a book edited by Ronald Takaki called A Larger Memory. My dissertation won't be done for a while, even though I have most of the research done already. I have also written a few articles for magazines such as *Z* and *Clamor*. I have something coming out soon in a new Magazine called *Left Turn*, which is a very cool publication from the east coast that documents the emerging anti-globalization scene.

HaC: What organizations should people check out if they are interested in learning more about immigration and border issues?

Jose: It really depends on where people are at, because there are so many different organizations around the country. There are groups dealing with INS raids in NYC, and dealing with abuses by the border patrol in Tucson, Arizona, groups fighting against establishing a new Bracero program in Oregon, etc. People should contact the National Network for Immigrant and Refugee Rights and get some contacts from them.

Also people should check out the video that I worked on, which is called 'New World Border.' It is a really good video 30 minutes video that we did, which deals with the militarization of the border, globalization and attacks on people. We include some information at the end of the video about other groups and resources that people should check out. It is available through global exchange, AK Press and 31G.

Organizations to check out:

31G: www.threeoneg.com

AK Press: www.akpress.com

American Friends Service Committee: www.afsc.org

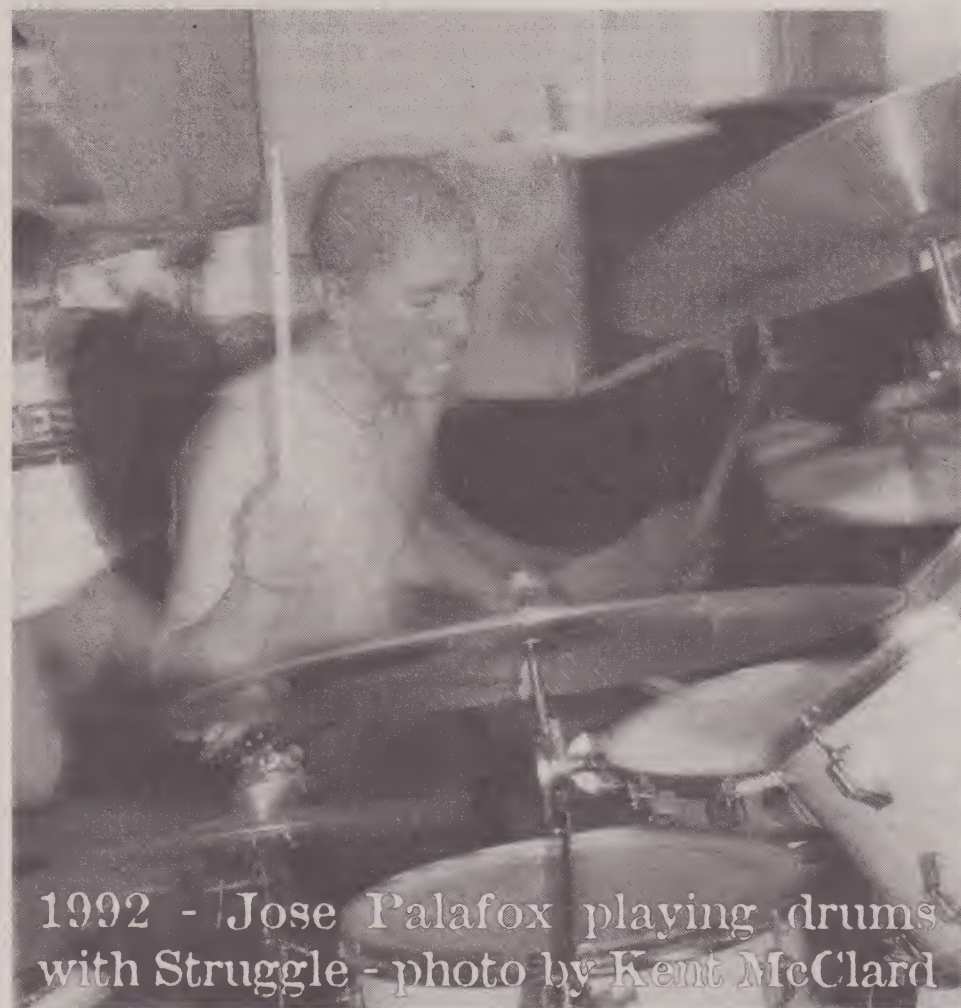
Bracero program Information:

www.farmworkers.org/benglish.html

www.fwjustice.org/guestlegprop.htm

Global Exchange: www.globalexchange.org

National Network for Immigrant and Refugee Rights: www.nnirr.org



1992 - Jose Palafox playing drums with Struggle - photo by Kent McClard

The Goleta crew went to San Diego to see Amenity and Forced Down play in November of 1990. I think Head First played and maybe Hard Stance, but some of it is foggy at this point. Sonia and I were up front taking photos. In between bands this young punk kid gets up on stage and takes the mic. The kid has this huge blue mohawk and is decked out in full leathers and studs. He does a monologue about fighting the system and dealing with cops and repression. After he is done he sits on the edge of the stage next to us, and we start talking. It turns out his name is Jose Palafox. This was the first time I ever met him, but of course it was not the last since he would go on to play drums for Struggle, Swing Kids, Manumission, Tit Wrench, and Brëad & Circuits. — Kent

Jose: Yeah. Some of my good friends, who I respect a lot, joke about how I am at one of the biggest institutions in the country. They also tease me about having my own students, but I know that they are joking.

I've gotten into arguments about it with one friend of mine. I tried to explain to him how I think that people of color should have the opportunity, if they choose, to go to a university

in a way we forget to be humble. A lot of people have criticized me by saying that all schools are fucked up and that all government and religions are all fucked up. But it's more complicated than that. For example, there were a lot of religious people involved in the civil rights movement. I am definitely an atheist, but I think that we have to be able to work with people starting from where they are at, not where we expect them to be. There

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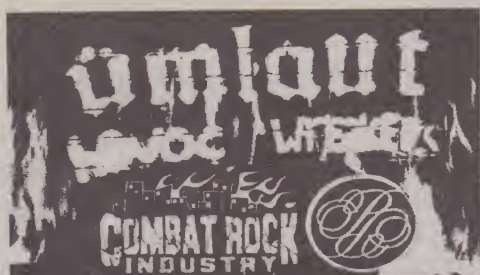
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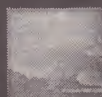
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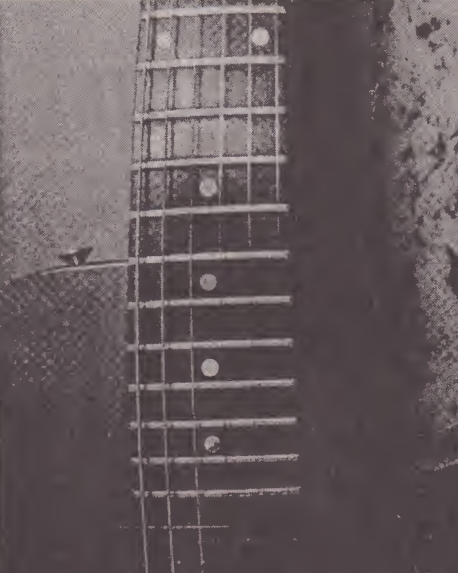
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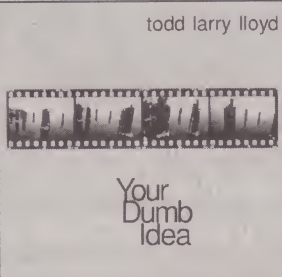
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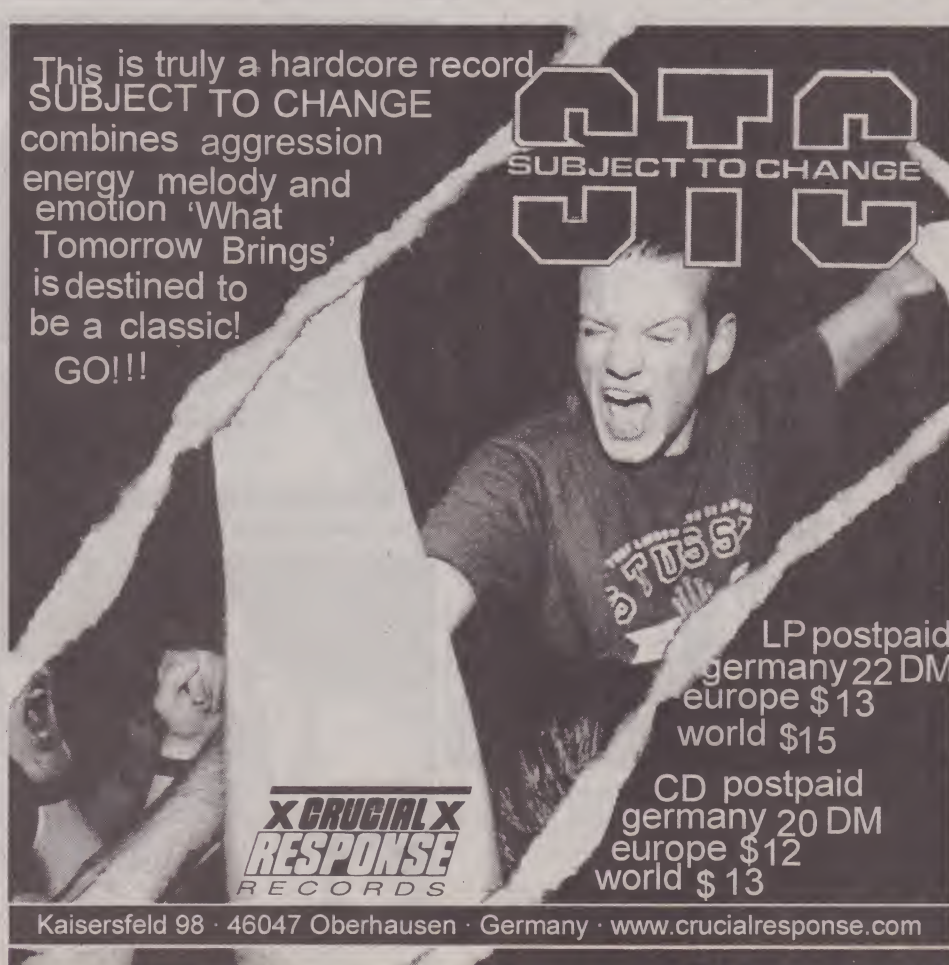
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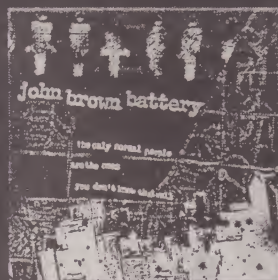
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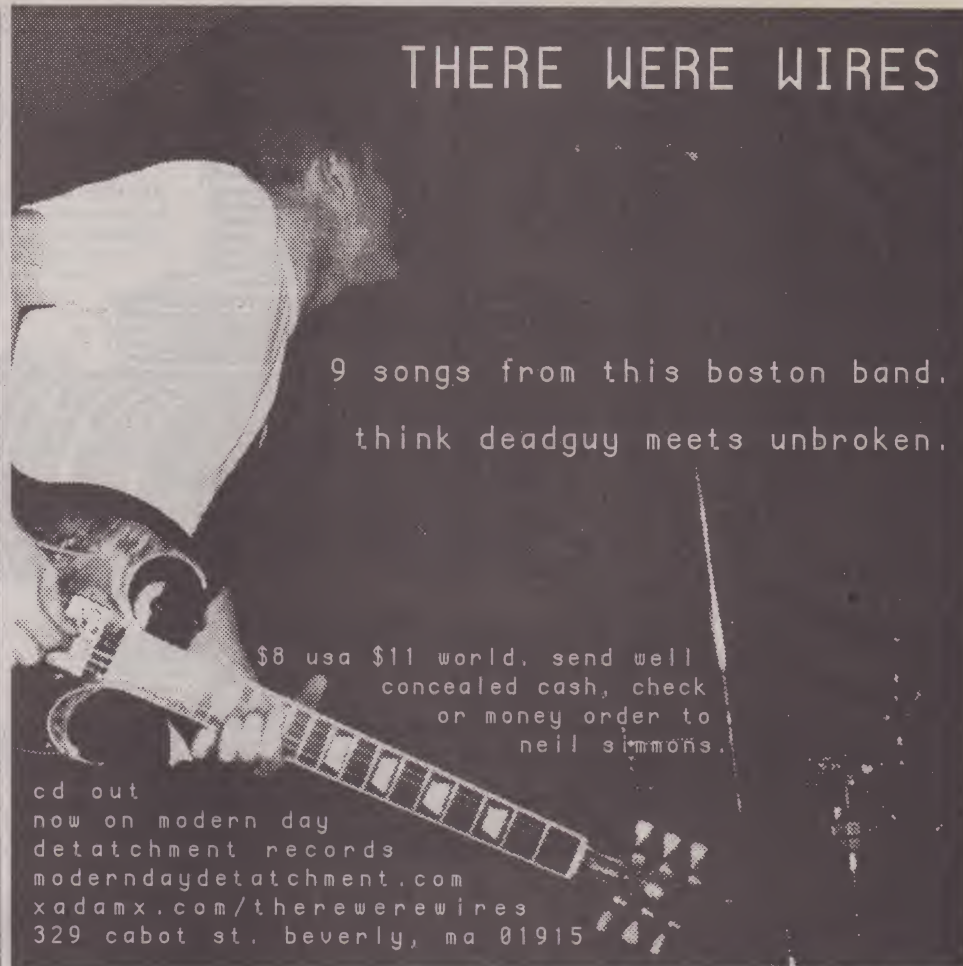
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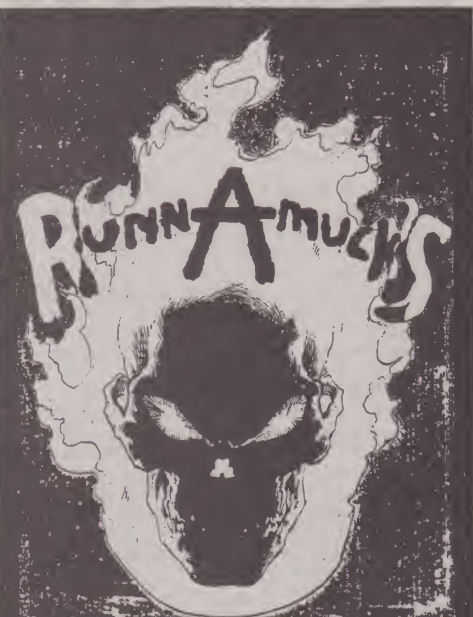
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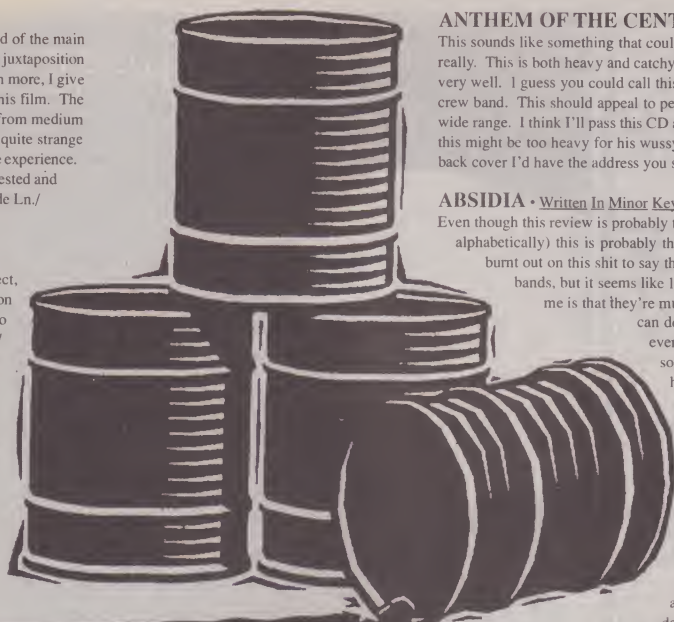
This twenty-minute film is a trippy little trip into the mind of the main character. We see his decent into freakdom, aided by visual juxtaposition of times past and the narration of a fish. (If I explain much more, I give it all away.) I liked the way use of colors and lenses in this film. The jump cuts and other editing devices help move the ideas from medium to viewer, even if they are a little confusing. The film is quite strange and postmodern, but can be interesting for folks open to the experience. Write to him, give him something in trade, or just act interested and he will send you a copy. LO (Nate Archer/3209 Churnside Ln./Santa Cruz, CA 95062)

GRAVITY 37 • Compilation Video VHS

This video features Crom Tech, Men's Recovery Project, Make Up, and Monorchid plus a short film by Matt Anderson and Sean Christopher called Autumn Fog. The whole video is about 17 minutes long; most of which is the MRP video/educational filmstrip. I think that if you like the bands you will like the video and if you've never heard the bands, you might still like it for camp value—but I don't know how much I would pay for a thing like this, especially considering how short it is. Autumn Fog didn't really do anything for me but it's pretty short and I liked all four of the bands' videos so I was entertained. I don't know when I would watch it again, probably not until I decide to show it to someone else. FIL (Gravity/PO Box 81332/San Diego, CA 92138)

ASSAULT • Blind Customs CD

These songs, much like their tracks from the 7" on Partners In Crime Records, are vicious and unrelenting. Assault can really drive their sound home with solid song writing and great



MO= Mikey Ott, DD=Denver Dale,
AM=Andy Maddox, AMAL=Amal Mongia, ADI=Adi
Tejada, SJS=Steve Snyder, DO=Dylan
Ostendorf, BH=Brett Hall, RG=Ryan Gratzner,
BS=Brandy Schofield, MH=Marianne Hofstetter, DF=Dan
Fontaine, MR=Mike Ruehle, KM=Kent
McClard, ALP=Alex Pasternak,
FIL=Fil Mako, and LO=Lisa Oglesby

ANTHEM OF THE CENTURY • The Enduring Vision CD

This sounds like something that could be on Epitaph records or something, not that that's a bad thing really. This is both heavy and catchy at the same time. They mix punk beats with heavy breakdowns very well. I guess you could call this youth crew but it's way more advanced than the average youth crew band. This should appeal to people who like Avail or maybe even Death By Stereo, which is a wide range. I think I'll pass this CD along to my roommate who's in Strung Out and shit like that, but this might be too heavy for his wussy tastes. ADI (Join The Team Player... maybe if you included a back cover I'd have the address you stingy pricks)

ABSIDIA • Written In Minor Key CD

Even though this review is probably toward the beginning of the review section (since they're printed alphabetically) this is probably the 15th metalcore CD I've reviewed this issue and I am fucking burnt out on this shit to say the least. Absidia does this metalcore stuff better than a lot of the bands, but it seems like I say that every time. The thing that makes Absidia stand out for me is that they're much more evil and dark sounding. I like their melodic stuff but I can do without another hammer-on mosh metal riff band. Why does every single one of these bands start out their CDs with some stupid sound bite. I never listen to the sound bites anymore. No matter how cool they might be in some movie they just sound so fucking cliché as an intro. Shit, I don't mean to rip so hard on this band because I actually like this CD. When I first listened to it I was very excited about it, but then after listening to everything else in my review pile I got a bit jaded. ADI (Per Koro) Stickfigure/PO Box 55462/Atlanta, GA 30308)

ANTICHRIST • The Blind CD

What a great fucking CD! More great Polish punk for you to deafen yourself to! Antichrist take Silna Wola's pure aggression, mix it with the darkness of early Neurosis, and throw in something all their own that I can't describe! This whole CD is filled with dark riffs and furious vocals. The lyrics are very political and cover the range of topics from government repression to sexism. What a great CD. Fans of dark, aggressive hardcore need this!! DD (Lagart Factory/PO Box 7/20-530 Lublin 5/Poland)

ASSAULT • Martyrdom 7"

Dang! This is good. I had expected that thin and frenzied Japanese thrash that seems to be more and more prevalent today. However, I got all the best fury from a thrash record mixed with really heavy hardcore in the vein of From Ashes Rise. The lyrics are pessimistic and pretty fitting to the sound that grabs you on this record. Assault also has a CD on H-G Fact. LO (Partners In Crime/4507 N Gantenbein/Portland, OR 97217)

Record Reviews

energetic playing. Their songs are powerful and hard, but underneath it they have some really catchy song structures; melodic power thrash? Really good. KM (HG:Fact/105 Nakano Shinbashi-M/2-7-15 Yayoi-Cho/Nakano/Tokyo/164-0013/Japan)

A DEATH FOR EVERY SIN • God's Final Descent CD

Slow and thick mosh parts converge with metal intensity quite frequently on this CD. It sort of reminds me of Congress, especially in the way that each song weighs you down with a thick, thick tone. A Death For Every Sin makes every note a lesson in pain, as each one hits you hard and leaves you with a dent in the forehead. Powerful and brutal even in its lyrics, this CD delivers what aficionados of this style long for, though I myself would like to see something more than mosh parts. LO (Sounds Of Revolution/1620 George Ave./Windsor, ON/N8Y 2Y6/Canada)

THE ACCIDENT • CD

The Accident plays what I will label here to be cock rock with bad man vocals. Members of Enwetak have gone on to be in this hard rock outfit from Orange County. If you have ever heard Scissorfight or the newer Hacksaw stuff you know what I mean. It is thick rock and roll, with lyrics about being a tough guy or living a tough life. There is not an ounce of softness or frailty anywhere on this CD. The recordings for such bands are often very slick and polished, as they leave all punk credit to the strong attitude alone. The Accident CD has all those attributes. LO (Buk Buk Records/PO Box 1333/Orange, CA 92856)

ACEDIA • 7"

Metal hardcore that's heavy on the brutality. Acedia retches out two songs that will make you uncontrollably smash your face into the ground. These guys mix hammer-on riffs with ugly rhythms and the occasional blast beat or melodic speed picking part. This 7" won't let you down if you're not afraid of bottom heavy, distorted, evil and mean hardcore. I'll file this next to my Acme 7", which, come to think of it, has a very similar sound in some ways. ADI (Coptercrash Records/PO Box 6095/Hudson, FL 34667)

AUDIENCE OF THE END • 7"

brutal stuff, growled and screamed vocals with instruments blending punk, g rind, he chaos with soft melodies. I think of Rorschach and One Eyed God Prophecy. Lyrics deal with Western consumption, forgiveness, and mistakes or brutality of humankind. Good stuff. Sleeves are hold off manila envelopes. Oh yes, featuring ex-members of Deliver Me and Pronounced Dead and current members of Kungfu Rick, if that helps. AMAL (Killing Room Floor Records/914 N. Richmond/Chicago, IL 60622)

ALL ELSE FAILS • Archetype LP

By far the best release to date for All Else Fails. Driving rock and hardcore thunder thrown together with powerful vocals and extremely gripping moments of emotional baggage. The overall tone has an extremely depressing intensity that at times rivaled Threadbare or Navio Forge (though I doubt that anyone in All Else Failed has even heard Navio Forge, but nevertheless this is what comes to mind for me). Bridging the gap between emo and heavy. I like this record. KM (Alone Records/PO Box 3019/Oswego, NY 13126)

ALTRO • Candore CD

Altro is a trio from Italy that plays lo fi, melancholy pop. Their faster songs have a kind of spy rock sound that sometimes reminds me of The Impossible Five, but on a lazy, rainy day. The lyrics are all in Italian so I have no idea what they're singing about but I'm convinced that it's a sad story. The music is minimal but always interesting and consistent throughout in how it builds and blends the four elements. good and sad. FIL (Love Boat c/o Andrea Pomini/Casella Postale 215/10064 Pinerolo/Torino/Italy)

AMBROSE • Transatlantic Blues CD

Very poppy indie rock. The production is slick and the songs have lots of hooks but I'm not biting this time. Sorry, just heard this too many times. But hey, if you're into sappy indie and need more than get this because it's well done and all that. ADI (Defiance Records/Ritterstrasse 52/50668 Koln/Germany)

ANOMIE • 1994-1997 Discographic CD

This CD chronicles the life of this French hardcore band and their many releases. They play powerful emotive hardcore with a harsh edge. They were around at the time the French hardcore sound really started to take off and punks internationally began to take notice on a larger scale. Other bands of this era and sound were Fingerprint, Ivich, Ananda (on their 1st LP), Shatter The Myth, and Jasmine. Twenty-three tracks display the depth and message of this band. Their large poster insert includes all lyrics (with translations into English). A very nice and complete discography. LO (www.spurt-records.com)

ASSCHAPLE • Rotting The Body 7"

Harsh hardcore Tennessee style. The title track is a really good song that mixes a catchy melodic riff with heavy parts and lots of tight and pissed screaming. The other songs aren't as memorable but hold their own nonetheless. This band is cool because they have a very familiar and likeable sound for the crust kids without being rip offs. Heavy and ugly. Good stuff. ADI (Hungry Ghost/PO Box 620241/Middleton, WI 53562)

APPEND: X • 9 Collapsing Emotions (Like Hate) CD

Heavy and thick hardcore for banging your head. I found myself really enjoying this CD partly because they sing in German half the time and partly because it is just really, really well done. I don't always go for the metal guitar hardcore, but this stuff is just raw enough to keep a great edge. Bands from Europe still seem to be able to play this style without giving in to the overproduced sound. It stays real and the personal lyrics make the whole package hit home in a very pleasant way. LO (Fire Walk With Me/PO Box 65/1100 Vienna/Austria)

ASININE SOLUTION • Cause Effect 7"

Asinine Solution combines furious music with a sincere message. Their insert talks about the songs (which are generally about what they witness at shows) and what they hope this record will bring to others. They have a lot of criticism to hand out, but it is all for the sake of the better good. Musically, they play super fast punk that today can easily be labeled as thrash. The sound is raw and devoid of any kind of effect. Just four folks beating, strumming, and screaming their hearts out as quickly as they can. LO (53 to Asinine Records/3095 N 50th Ave./Chippewa Falls, WI 54729)

AVENGED SEVENFOLD • CD

First off, the dude who is listed as "vocals and melodies" is named Matt Shadows; now that's a cool name. Made up or not, Shadows is a cool last name to have. Anyway, on to the music; this definitely has all the mosh metal you'd come to expect from a band on Goodlife, but they add a lot of epic singing. This band also does ballads that are piano and singing with sensual '80s butt rock guitar leads. Matt Shadows has a good voice and can hit all the notes and the piano is played well... but there's just something odd. I noticed that they thanked god first on their thanks list. Now I can care less about people's religious beliefs or lack of, but they just sound like a band that goes to church... then again saying you thank god doesn't necessarily mean their Christian or anything but I just keep getting the feeling the Mr. Shadows was in church choir. Maybe I'm wrong, if so I'm sorry. I don't really like this CD, but I think it does have merit and at least adds something new to the mix. This won't let down those who enjoy a lot of singing in their metalcore. ADI (Goodlife Records)

AVO • Solutions 7"

I'm going to do this review a little differently and just let the lyrics speak for themselves because as it says in their lyric sheet if I "spread shit in 'zines... you'll be picking up your teeth off of the fucking pavement." So anyway, being as I have grown pretty fond of my teeth, I will now move on with some select AVO quotes: "Voices in my head telling me to maim and kill someday you stupid bitch I just fucking will," "Mommy cuts your lunch / sluts latest vegan recipe / finger pointing cunt," and my personal favorite "Animal liberation's a joke knife them in the fucking face." AM (Kangaroo Records/Middenweg 13/1098 AA Amsterdam/The Netherlands)

THE BACKSTABBERS • To Eleven CD

The Backstabbers deliver ten tracks of hard rock. It isn't full blown cock rock just yet, but they are getting close to it. No description of the lyrics (or lyrics for that matter) in this insert—though they do seem very tough. LO (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

BUILDING ON FIRE • How to Start a Lie 7"

These two songs are what's on fire. Both are around four or five minutes and filled with everything from speed laced melodies to heavy hard core grooves. It's got Rorschach intensity and this drummer shreds. These songs have so many different parts, they're giving us so much more to hear than most songs. There's feeling in this. This might knock your rocks. I swear some of the riffs and beats here are so sick. They know their instruments. This fucking jams. MR (Evergreen Records/204 E. Maple Ave./Newark, NY 14513)

BUILDING ON FIRE • Blueprint For A Space Romance CD

Hailing from Rochester, NY, this band belts out nine tracks of angry, metal influenced hardcore. Strained vocals get screamed over intense riffs and contained discord. Their elements come together nicely to create a very clean sounding yet complex release. The lyrics range from cries of personal dissatisfaction to political statements about homophobia. As a whole, they go all over the board and come back to produce a hybrid of all the most inspiring sounds to them. So they do a good job of distinguishing themselves within the harder, moshier genre that holds so many unnotables. LO (Hex Records/201 Maple Ln./N Syracuse, NY 13213)

BAD ACID TRIP • For The Weird By The Weird CD

This album title really tells it how it is. I saw this crazy grind act a while ago and it was bizarre; the singer was all over the place and all over everyone in the audience as well... I personally don't like being molested, but it was funny watching others get assaulted. The lyrics are the best part. They scream and make funny noises about how stupid humans are and Jackie Chan among other amusing things. The playing and recording are also good, so if you into silly, kookcore grindage... ADI (Regurgitated Seman Records/Strasse Def Friedens 45/07819, Milpölnitz/Germany)

THE BANNED • Songs of Innocence and Experience CD

Relatively straight-forward mid-tempo punk. Somewhat melodic, but not pop-punk. At times there's harmonica, but nothing else really makes this stand out from the pack. BH (PO Box 2517/Peter Stuyvesant St./New York, NY 10009)

BIG FAT ASS • Glug CD

Basic punk with a somewhat thrashy angle to it. As one could imagine after hearing the band's name, many of the lyrics are of the humorous sort, though they're more likely to elicit groans over laughs. There are also some songs that are of the broad leftist political variety. Nothing terribly new here, worth checking out if you're into melodic, yet still thrashy, punk. BH (Jesse Jensen/1105 Williamson St./Madison, WI 53703)

BOOM BOOM KID • CD

Not bad at all. Very poppy with loud guitars. Power cord sing-a-long bounce style. Two songs with like half the lyrics in Spanish. MR (www.uglyrecords.com.ar)

BORN DEAD ICONS • Modern Plague 7"

I didn't really like the BDI demo that much, but this shit is pretty good. Everyone's been saying they changed their style a bit and sound more like Motorhead, which is pretty accurate. The songs lock into a nice groove and just rock it out till the end. It can get kind of boring, though, and I'd probably hate to hear any more than a 7" of this stuff. Lyrics are political. ADI (Witch Hunt Records c/o Ebullition Records/PO Box 680/Goleta, CA 93116)

BORN DEAD ICONS • Salvation on the Knees LP

10 songs of fast, dark, driving punk with dancy energy and urgency. Born Dead Icons plays fuckin' awesome hardcore. Scragged, yelled and growled vocals over raw, powerful, political music. If we worshipped bands of nowadays like we did with 80's bands, then punks would be walking around with Born Dead Icons back patches instead of Discharge and Crucifix. Oh yeah, they are French Canadians, so go see them when they come through your town. AMAL (Partners in Crime/4507 N. Gantenbein/Portland, OR 97217)

BREAKER BREAKER • demo v2x1 7"

Breaker Breaker? Sounds like a name they'd give one of Hello Kitty's friends. Yeah, anyway, what do you get "if you blend driving fast parts, sing-along and last but not least, crucial mosh parts..." You get youth crew done by the numbers. Congratulations, you're just like every other youth crew band. The quotes are from their bio. It's funny what some people refer to as fast. ADI (Bridge Nine Records/PO Box 990052/Boston, MA 02199-0052)

BRIGHT CALM BLUE • 7"

I can't help being reminded somewhat of this one Inkwell 7" I have had stuck on my record player for a while. The songs by these guys from Nebraska harbor the potential for crazy screamo stuff, but in general it stays fairly well-defined and slow or moderately paced. The vocals are usually screamed and the lyrics seem to be about personal things. 4 songs in all. I wish I had picked this out of my pile a lot earlier because I really like it and could have been listening to it the whole time. RG (Independence Day/PO Box 82192/Tampa, FL 33682)

THE BLACK WIDOWS • Arocknaphobia CD

Now, I would call this surf rock, but The Black Widows would prefer to be called "instrumental spider rock." Whatever the label, it is a precise and tuneful guitar driven music that travels through a number of moods. Each song is inventive, yet familiar. This CD has eighteen tracks in all, and each goes together as they build The Black Widows melodic epic. LO (Vital Gesture Records/PO Box 46100/Los Angeles, CA 90046)

BLAME GAME • 7"

This 7" contains four tracks of emotional hardcore. Two guitars give the Blame Game a thick sound. They play fast and loud with scream until hoarse vocals that are nicely buried in the wall of distortion amassed by the guitars. Lyrics are opaque and introspective. SJS (Stickfigure Records/PO Box 55462/Atlanta, GA 30308)

BLUE/GREEN HEART • Self-Esteem Through Modern... 7"

This kicks ass. Really. Three songs, each a bit different from the others. They range from fast punk that straight up shreds, to a mid tempo hardcore emo head rocker, to a slower heavy emo style that's slick as it gets. This is the one records that I reviewed that I kept on the wheel for days. It's the way they wrote these songs, the flow of the music... It's simply great. I get so much more out of this music than I do from most punk records I encounter these days. MR (www.iodynerecordings.com)

THE C*NTS • Your Funny CD

Lo-fi is the best description for this. Basic punk and garage rock. The vocals have this weird nasally quality that bugged me whenever the singer held a note. This CD contains 15 songs, I'd had more than enough after two. BH (Disturbing Records/3238 S. Racine/Chicago, IL 60608)

CARL • discography CD

This may be the most absurd record I have reviewed in quite some time. 64 songs in about just a few minutes of strange, sometimes humorous, often-times annoying, acoustic ramblings by Carl. I guess think acoustic Beck or Sebadoh mixed with the peculiar humor of The Dead Milkmen, but not in terms of quality. There is even an atrocious Pixies cover (oh yeah, I know you are excited now). On the plus side, Carl seems to be the first to admit how ridiculous this CD is—but that just leaves me wondering what is the point of it all then? AM (PO Box 175/Dunkirk, NY 14048)

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We do NOT send out promo copies of HaC to people or labels that submit 'zines, records, CDs, or tapes for review. We simply can't afford to send out 400 or so copies of HaC to everyone that sent in promos. Sorry.

THE CARNIVAL OF DARK-SPLIT • Focused CD

No, this isn't a split CD. This band just felt like adding "Split" at the end of their now stupid name. Wouldn't be so bad except the music is such shit that it just gives me more fuel to ridicule them about. I guess HG Fact is some big label in Japan and is supposed to put out all the great bands, but they put this out and did a split with This Machine Kills so that should tell you something right there. This band likes to find the most annoying riffs, then over exploit them in the name of chaos... similar to a lot of bands that are from or act like they're from DC. They also like to add sounds like little chirping noises and stuff. The 2nd track isn't too bad because they play around with there delay pedals with a half decent part and they have short-lived cool lead on the 6th song as well. ADI (H:G Fact/105 Nakano Shinbashi M/2-7-15 Yayoi-Cho/Nakano/Tokyo/164-0013/Japan)

THE CHROMATICS • 7"

As a good example of what the hipsters call neo new wave, The Chromatics 7" manipulates synthesized beats and electronic rhythms to create new art. This record has two songs with sounds that oppose and circulate. It sucks you in, then knocks you off kilter, and then sucks you in a little more. Very postmodern indeed. The lyrics read like drippy, trippy poems you write while either high or terribly inspired. You can dissect it or just embrace it; it is up to you. On this 4 track recording, The Chromatics is just one dude (who I believe is in The Blood Brothers) but they have since then become a three piece. LO (Hand Held Heart c/o Ebullition/PO Box 680/Goleta, CA 93116)

CIRCLE & SQUARE • Harmonov CDep

A very neat and clean indie CD with lots of rock. They keep it on the lively side with an abundance of driving rhythms and excited guitar. In juxtaposition of the pictures of them inside the CD, even their slow songs don't just lie around. They choose to build and change until they reach that orgasmic moment nearly every indie rock song longs for. The part where all the building plateaus and you are amidst the crashing and screaming of all the sounds together. Yes, there is a lot of that on this CD. LO (Redundancy Records/23 Ten Eyck St. #3/Brooklyn, NY 11206)

CLEANSWEEP • A Fight Far Beyond Your Thoughts CD

Straight Edge chugga core done like you've heard it 10,000 times before. They do have a girl playing bass which is unique for this mainly male dominated genre. Maybe most girls just have better taste so that don't like all the bands that sound like Strife. ADI (Rock Star Records/Verbindungsstr 9/52080 Aachen/Germany)

COLLIGERE • Sobre Determinacao e Desespero CD

Colligere are from Brazil and they sing in both Portuguese and English. They have included a flyer in English that explains their songs and that talks a bit about the dilemma of deciding whether to sing in their native tongue or to sing in English. The music is really powerful and melodic with a lot of intensity and emotive flavor; great passionate hardcore played with honesty and emotion. Colligere are really quite good. They are thinking and feeling and doing a damn fine job of translating that into music. Definitely worth a listen! KM (Colligere/Caixa Postal 1860/Curitiba/PR. 80010-970/Brazil; vida_simples@hotmail.com)

COMPLICITÉ CANDIDE • Mriv Havlové/Zapalte Ohné LP

An eclectic punk rock record with melody, traditional punk rhythms, and a little rock. It seems like there are more European bands around who are willing to stay true to an eighties punk rock sound that combines catchy tunes and a harsh edge. The lyrics are in Czech but translated into English as well—and they are sometimes cryptic but pretty interesting overall. Most of it is social commentary and a little story telling. I feel like this sound is vocally driven, so I think I would enjoy it more if I spoke Czech. The recording has a lot of energy and the songs are varied enough to keep you interested throughout. LO (Malarie/PO Box 153/75661 Roznov P-R/Czech Republic)

CONSCIENTIOUS OBJECTOR • CD

6 songs of chugga chugga metal he attempting to sound menacing with raspy screamed vocals which talk to us over soft guitars at times. The words seem very sincere, dealing with deterioration of honest human interactions in the political/personal sense (the burn in my eyes). I never liked Chokehold and I don't dig the music on this either, and I'm not really sure if that would be a good comparison, but the men singing along in the live photos on the CD seem to enjoy it. AMAL (Unrest Records; www.unrestrecs.com)

COSTA'S CAKE HOUSE • CD

This band doesn't sound like any one band really they're more a mix of various brutal styles: they've got some grind and some metal core and some clean parts. I've listened to this CD a few times and it's not really growing on me, but I wouldn't say it's a worthless piece of shit or anything like that. Some of the lyrics are in German and some are in English.

What I read of the English ones had very blunt political statements like "...multinational corporations are getting richer every day..." The packaging is also pretty bizarre, but I guess the music is sometimes also. ADI (Per Koro Records)

CRESTFALLEN • LP

There are two bands with this name, one is from Maryland (I think?) and has a split 7" with Waifle. This is the other one. They play poppy hardcore with aspects of Hot Water Music, Fracture, and many others before: Catchy riffs and sweet sounds all around. Personal and introspective lyrics fit nicely with their soothing

grooves. A slick record. LO (Seven Lucky Records/PO Box 9546/Denver, CO 80209)

CREATION IS CRUCIFIXION • Destructivist CD

This CD contains three tracks. Track one is the noise remix of their Automata release. Track two is the noise remix of their In Silico release. Those of you really familiar with those two might have an easy time of hearing those songs reformulated into noise. Fans of noise, however, would probably be pleased with this on its own though. Track three titled "Kill Net Art" is also noise, but more minimal and easier to let slide into the background. LO (www.hactivist.com)

CREATION IS CRUCIFIXION • Child as Audience

This is in conjunction with the Critical Art Ensemble and the Carbon Defense League. The concept is to provide a kit for developing hacked versions of video games that provide educational information. It comes with a program to allow us to do them from the comfort of our homes, as well as an already finished game. The instructions for this are in English, French, Dutch, and German, and are all detailed in a long (about 200 pages) booklet. It gets into lots of detail—straight down to messing with the hardware. It's essentially a form of activism aimed at impressing youths. Video games are a very effective platform, since they are such an easy target for kids. So why not change them around a little bit to provide more useful information? Great idea, and once I completely figure it out I am going to put it to some good use. Oh yeah, this also came with a CIC CD with some tracks on it. They were all noise stuff, and kind of short, but I enjoy their noise stuff. So a nice bonus. RG (check out hactivist.com)

CRUSH KILL DESTROY • CD

Kind of slow and melodic songs that go on for a while and occasionally seem like they are going to explode, but usually don't do much. Lots of the vocals are done in a spoken manner, but they sometimes show more emotion. I am reminded somewhat of Moss Icon-y-ish emo, but a little more modern, I guess. Well, I love that general sound, so this was right up my alley. The drum work reminds me of Plunger. I wish I could elaborate on that. The insert is crap, in my opinion. Even though I can understand most of what he says, I would like to have at least something to look at. I can barely even read the song titles since they are typed in white over a light grey background. I did notice, though, that they have a song called Toreador, which leads me to believe that maybe these folks play Vampire: The Masquerade—though I am sure that word probably has other meanings and contexts to which it can be applied. RG (Makoto Recordings/PO Box 50403/Kalamazoo, Michigan 49005)

THE CUFFS • Cut Throat 7"

The Cuffs have two songs of energetic, old school hardcore with lots of melody. They have a similar sound to what I imagine bands like The Bruisers, Dropkick Murphys, Blanks 77, or any other bigger, cleaner sounding punk band that might tour with Rancid would sound like. I don't really know much about the genre of punk bands that have mass appeal, but this band I think would fit in. Their songs are like anthems and they have a lot of energy. LO (Headache Records/PO Box 204/ Midland Park, NJ 07432)

DARKEST HOUR • The Mark of the Judas CD

Boy do I feel like a dork for not checking out these dudes earlier. This is my new favorite band that I tell all my friends about. "Dude, you've got to check out Darkest Hour... no, you don't even know how much they fucking rule... they're metal-core without the core, so they're just metal, like At The fucking Gates but with evil vocals and the drums do more heavy double bass stuff." If you like At The Gates' last album then you'll like this, and everyone likes At The Gates. They even do an instrumental on the 4th song that sounds similar to the instrumental on the 4th song on Slaughter of the Soul. Actually, I think the instrumental is the weakest part of the CD because I don't think it really goes anywhere, but in no way should that comment discourage you from getting this CD. Oh, the other thing that really, really pissed me off is that Join Team Player did not send me a back cover for the CD, so when I file it away I won't be able to recognize it from the spine plus I might be missing out on some more of the cool gloomy black looking artwork... send me the back cover you cheap ass bastards; I'm giving the band a good review and telling all my friends to go out and buy it so I think I you should send me the back cover. Send it care of HeartattaCk. I heard these guys just signed to some big label which is cool because they deserve it. Note: In no way am I saying or implying any disrespect or dissing At The Gates in any way. ADI (Team Player, sorry I couldn't find the address, maybe it was printed on the back cover)

DARKMOON • 308 Antichrist CDEP

If you couldn't tell by the name, Darkmoon are a black metal band and play blackmetal really good, (especially good for being from America). You get exactly what you would expect from a black metal CD; evil riffing and non-stop blasting drums. To be fair I must admit they do break it up a bit with some slower, heavier parts. They use a bunch of sound bites in between songs and they do this really cool thing where there is a pause/break in the first song and have a sound of a shotgun cooking before they go back into the wall of blasting and speed picking. While this CD isn't breaking any new ground, it's still good and getting black metal CDs for free is always a plus because when your friends come over you can show off the extensive blackmetal collection you have, even if 90% of them all sound exactly the same. ADI (Tribunal Records/PO Box 49322/ Greensboro, NC 27419-1322)

DAWNCORE • Entertainment for the Rest CD

Don't let their name fool you like it did me (I was expecting some sort of flowery emo pop), Dawncore are metal as shit. It's also not a huge secret that I am in no way a fan of metal ('80s glam rock excluded, of course), but this is actually pretty good—much better than the usual "we worship at the foot of Hydra Head"-type bands that seem to be everywhere these days. Maybe the trick is I need to go to Hungary to hear the good stuff, maybe not though. The lyrics are well thought out and on the more personal side of the spectrum, and the music has a few emotive breakdowns to keep me interested, so if this sounds like your bag you should check this out. AM (Join the Team Player Records; www.jointheteamplayer.com)

DS13 • Killed By The Kids LP

Killed By The Kids is destined to be a classic with cover art by Pushead, twenty-two songs of high energy thrash, and a totally pro-fun, pro-skating, pro-hardcore attitude from the prolific Demon System 13. They combine thrash, politics, a pissed off pro-youth attitude, a little Minor Threat/Teen Idles, and an endless love of hardcore to create a truly fun record that is just burning with fun and excitement. Great stuff. KM (Havoc Records/PO Box 8585/Minneapolis, MN 55408)

DAY OF MOURNING • Your Future's End CD

Very heavy mosh metal with some more up-tempo thrashy parts thrown in. Low pitched demonic vocals spouting lyrics that, while being very ambiguous, could be construed as christian. Given that the first entity in the thank you list is god it's probably not too far off base to conclude that the lyrics are meant to be religious in nature... especially the last song, which seems to be anti-choice in a religious manner, but again there's a weird vagueness to it, as though the author couldn't make up his mind. BH (Sounds of Revolution Records/PO Box 20017/Lasalle, ON/N97 3E5/ Canada)

DBGS • Releasing Random Thoughts CD

Hi, we're DBGS and we are poppy, punky and put God at the top of our thanks list. We also won't give you any indication as to what DBGS stands for (maybe Doing Badass Gangsta Shit or even the Devil Bought God a Slurpee... who knows, you can make up your own. Trust me, fun for the whole crew). And if that wasn't enough, once in a while we will throw in a guitar solo for good measure when we play our heavy song. So what are you waiting for, why don't you own this already? AM (Ripe Records/8 Main St. W/Kingsville, ON/N9Y 1B1/Canada)

DEFNICS • Look At Me Mom I'm Not Dead 7"

A two song 7" of rocking punk with an old edge. The title track is a poppy little ditty and there other is a live version of a more rocking "51 Percent." They were apparently a band some 20 years ago, which explains much of their old style. LO (Smog Veil Records/77 Mays #10-454/Incline Village, NV 98451)

DEAD BLUE SKY • Symptoms of an Unwanted Emotion CD

Black metal that is both sensual and epic. Very melodic and even has some operatic vocals to boot. There isn't any blasting at all, it's more in the vein of Thy Serpent or Primordial where it's more of a slower grove that they lock you into. While the vocals are very raspy, and the guitar crunchy at times, this is more of something I put on to relax or blast on my disk man as I crest the hill and look out over the gloomy fog. Production is very good and the keyboards are layered just right. Good stuff for the sorrowful. ADI (Goodlife Records)

DEAD INSIDE • 7"

This is pretty solid. Four tracks of pulsating hardcore with catchy guitar and raspy strained vocals. There is a certain harsh feel to the songs and yet they have an almost rockin' emotive underbelly. Memorable and well done hardcore, and the cover is a nice gatefold. Good stuff. As a final note, apparently the members have been in a lot of different sorts of bands; as in Hard To Swallow, Comet Gain, Peechees, Broccoli, 666 Dead, and a few others. KM (Land of Treason/PO Box 2454/Dorchester/Dorset/Dr2 8YT/United Kingdom)

DEADLY PALE • Make It Happen CD

Thrashy hardcore/punk. Nothing too out of the ordinary here. Multiple vocalists that alternate between male and female yelling, demonic screaming and occasionally plain old singing. The songs are generally of the mid-tempo to fast sort, though there are some slower parts thrown in here and there for variety. Not really bad, just not too interesting. BH (DP Records)

DECEMBER PEALS • First in Flight CD

This is loud, driving power emo from Germany. Two guitars rock with a forceful elegance and the vocal are emo and anything but whimpy. This kind of music reminds me of Serpico or Samiam. MR

THE DEDICATION • Youth Murder Anthems CD

The Dedication do a pretty good job of weaving a weird sort of intensity into their songs. They mix some fast thrashy parts with some mid-tempo parts that help to keep things moving and slower parts that have an epic feel while approaching, but not totally reaching, metallishness. Most of the time they pull this off well, but occasionally there will be an awkward tempo change that throws everything off. The vocals are very raw without being totally screaming. In a lot of ways this reminds me of Iconoclast, the early 90's Ebullition one that is. BH (Deathwish/432 Morris Ave./ Providence, RI 02906)

DEF POETS SOCIETY • CD

Vancouver indie hip-hop (who are down with punk rock), with most of their rhymes dealing with sincerity (anti-corporate hip-hop, pro-communication, etc.) and "elevating their minds" (a.k.a. smoking weed). Interesting... Some really great MC's along with a couple that aren't as impressive. All in all, a very entertaining and, yes, nearly-enlightening listen. Some highlights: all of Mic Stroker's rhymes, "High Society" (sounds like a motor-mouth, potty-mouth Atom Goren), "Turn the Page" (great female guest rapper), "Missionaries" (full of politically incorrect sexual innuendo), "Grill Ass Loc" (more dope ass Mic Stroker hardcore) and "Hot Water Music" (complete with lines about Rudi Huxtable and a mechanical bull, not to mention a Cure bassline). I'm not a big rap fan, but this is a pretty damn fine disc with the right approach to music. Excellent. 16 songs, 57 minutes. DO (New Disorder/115 Bartlett St./ San Francisco, CA 94110)

DEFACTO OPPRESSION • Screen Symphony Suicide CD

This is forceful and political hardcore much like other bands like From Ashes Rise and the like. This is really good in that same way. Songs about the horrors of industrialization and suffering and other important and equally depressing topics. There aren't really any songs or parts of songs that I have to skip over and that's fucking great. If you like epic crusty hardcore, you should check this out. FIL (Defacto Oppression/ 6884 182nd St./Chippewa Falls, WI 54729)

DELTA DART • Lone Star LP

Very raw and forward, Delta Dart play stripped down punk influenced rock that borrows heavily from the riot grrl sound. They lay it all out in the line and the recording has an amazing presence. Their sound encompasses the great intensity of Tattle Tale's acoustic sounds and the inventive synthesizer beats of Le Tigre. A really satisfying record from its personal lyrics to it's real sound. LO (Paroxysm/PO Box 58133/ Washington, DC 20037)

DERIDE • 7"

This is thrash from Japan. It's short and fast but with a classic punk rock break down feeling throughout. This is a good recording and the songs rock but only one of the four on this record is longer than a minute so it feels like you spend half the time flipping the record. I love the short songs, but it would have been nice if they had given us a few more. FIL (Henk kangaroo smit/Middenweg 13/1098 AA Amsterdam/Holland)

THE DIALTONES • Playing The Beat On The Radio 7"

Three garage rockin' punk songs fill this 7". The Dialtones give off a lot of energy on this record, but the style wasn't one I could really get sucked in to. LO (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

DIR YASSIN • 7"

Dir Yassin are from Israel and appropriately their lyrics and music are a torrent of rage and frustration. Songs about the war in their country as well as about injustices the world over. The music is a powerful assault of thrashing aggression and angry screaming. Good stuff. KM (Lengua Armada)

THE DIRTY 30s • This Is Sick! 7"

Here are eight tracks of high speed two chord hardcore from Massachusetts. The Dirty 30s are made up of one guitar, a drummer, and two singers. The result is a pile of distortion and thrashed drums with two guys taking turns screaming over the din. The lyrics are angry and deal with violence against animals and other social ills. SJS (Social Napalm/PO Box 4073/S. Chelmsford, MA 01284)

THE DISASTER • With Years Left to Go 7"

Fairly polished fast punk with grainy vocals that occasionally go for some melody, but always seem to have a lot of aggression behind them. I see a slight resemblance to Econochrist. The intelligent lyrics help this record stand out to me. They are the political/social nature and each song has a nice explanation to it. The "Her body. Her choice" chorus is awesome! 8 songs, good record. RG (Endwell Records/19 Stori Rd./Newburgh, NY 12550)

DISQUIETED BY • The Different Ways to Score CD

First off, I tend to think that this should be considered a demo, but the postcard include says it's a "5 track promo CD." Hmm... anyway, onward we go. Disquieted By play screamy hardcore (not to be confused with screamo... if you consult your hardcore handbook you will of course notice there is a difference), I'm not sure who they sound like exactly, but I know I have heard many records that are similar. There are no lyrics, but there are brief explanations (vegan is good, death penalty is bad) so that's something. I think with a better recording and some more time playing together this band can do something decent. Right now, though, it sounds underdeveloped and uninspired. AM (downtuned@libero.it)

DON AUSTIN • Rust Belt Blues (or) It Serves Us Right To... 7"

This is pretty straight forward in your face, angry hardcore from Gloom records. For the most part this is pretty fast with straight punk beats but there are a lot of youth crew sing-a-long, and mosh parts to break it up. The lyrics are kind of depressing and it seems like almost every song is about how horrible this guy's life is, but the songs are short and the lyrics pretty much go straight through so it's easy to read a long and they don't waste any time. If you like your hardcore tough but without the mosh/ metal then you should check this out. FIL (Gloom Records/PO Box 14253/Albany, NY 12212)

DOWN AND AWAY • Who's got the Deliverance CD

Mid-tempo punk with a melodic yet rough edge to it. Heavy Rancid influence at work here, especially in the vocals. The lyrics are of the abstract political variety. This isn't bad, it's good for what it is. It's just nothing terribly groundbreaking. BH (Rockstar Records/Verbindungsstrasse 9/52080 Aachen/Germany)

DRATS • 7"

Drats play heavy and brutal punk rock that does not relent. Sometimes formulaic, this 7" hits all the regular places; lots of nice chords and familiar rhythms throughout. Song topics include skating, hating your town, and escaping the regular work cycle. Each song spills over with rebellion and attitude. LO (Slaves To Darkness/PO Box 34695/San Diego, CA 92163)

DURGA • CD

The insert says that this was hurriedly recorded before a disastrous tour. It shows. The recording quality leaves a lot to be desired, but it fits with Durga's extremely noisy sound. Demon-from-hell screams are accompanied by keyboards, drums and tuned down/extremely distorted bass. The lyrics are somewhat abstract, though the song explanations show them to be of the personal nature with a fair amount of anti-god sentiment thrown in. A comparison to The Locust would be the most obvious, though I also hear some JR Ewing and Milemarker (the heavier, noisier end of Milemarker that is). BH (\$2ppd to Tara/301 Margo Ct./ Chula Vista, CA 91910)

E.T.A. • No Faith LP

More negative and brutal thrash from Sweden's Epileptic Terror Attack. Thirteen blistering spastic thrashers about skateboarding, hating the world, and not giving a fuck. They do a Circle Jerks cover and they love early '80s hardcore. Recorded during the same session as the songs on their split with Tear It Up. Thrash is back, and E.T.A. are doing it loud and fast. KM (Deranged Records/PO Box 543/Station P/Toronto, ON/M5S 2T1/ Canada)

EARLY HUMANS • CD

Let me just say the packaging for this CD looks really fucking good. The whole thing is screen-printed and kind of off set; it looks great. There are seven songs total on this CD, and it's hard to pin-point their sound. At times it reminds me of The Yah Mos, with the drums beats and chorus break downs. I think it's something with the way the singer sings that gives me that feeling of Nation of Ulysses. I like it more and more with every listen... MO (Wantage/PO Box 8681/Missoula, MT 59807-8681)

ELEVENTH SYMPHONY • CD

Eleventh symphony's songs are low chaotic mish-mashes of thrash, Nation of Ulysses/Yah Mos influence, older punk, almost surf-ish parts and parts that for some reason remind me of Rorschach, though I can't entirely say why. And when I say long songs, I mean long. The shortest song on this CD is six minutes and the majority are in the eight to ten minute range. Perhaps referring to each "song" on this CD as an individual song isn't quite the right thing to do, really they're "songlets" strung together in random order. Somehow Eleventh Symphony pull this off most of the time, though occasionally there are transitions that feel really awkward. They also seem to have a good sense of when not to play a part for too long, unlike most bands whose songs have lengths in the range seen here. BH (Cohalt Records/PO Box 58196/Cincinnati, OH, 45258)

EIGHTY SIX • What's my Problem Today CD

A lot of later day Jawbreaker influence at work here. Emo-pop that's on the pop-punk side of things. The tempo ranges from the usual mid-tempo pop-punk to a bit heavier with tempo changes coming in all the places you'd expect given the modern emo-pop song paradigm. It sounds good and is played well, but nothing makes them stick out from the crowd of hundreds of bands that sound just like them. BH (Bombed Out Records/PO Box 17/Leeds, West Yorkshire/LS8 1UP/UK)

EMERGENCY • The Less I Know LP

The hand-screened covers, red ink on silver, look marvelously DIY on salvaged sleeves from some forgotten 80's band. The music falls a little short of making me dance, but you can nod your head to this, because who dances nowadays? The repetitive lyrics sound like abstract nursery rhymes with quirky, fun guitar tunes lacking the energy to compete with the vocals. If punks ever ventured into doing circus acts at shows, this music would be the soundtrack to it. My friend Guy would dig this because he's really into Yummy Fur, Huggy Bear and Red Monkey, which might be in the same camp, but Emergency seems to lack the distortion. AMAL (PO Box 82785/Portland, OR 97282)

END IT • Meet Your Maker CD

The "One Sheet" that comes with this says that End It "take no stops[?]" and keeps[sic] pummeling 'til the last note." You can probably imagine what this sounds like based on that. Lots of heavy chugga-chugga riffs with very raw vocals and double bass drums. The lyrics mix abstract tough guy revenge fantasies with regrets over a friend's death. After a couple of songs I'd had enough pummeling. Perhaps a Testament fan would do this for this since they cover one of Testament's songs. BH (Atarms Mechanics/PO Box 27/Marshall, MI 49068)

ENDSTAND • Fire Inside 10"

Aggressive and powerful hardcore with a lot of melodic parts. I can't help but think of Wasted when I listen to this 10", but that could be just because they are on the same label. If all melodic hardcore sounded this good, I would listen to it more. Endstand have catchy riffs and solid drum beats to keep you locked in. They certainly have a fire inside. (How cheesy am I?) LO (Combat Rock Industry/PO Box 139/00131 Helsinki/Finland)

ENFOLD • CD

14 songs at 34:49. Emotional hardcore that has a modern sound and feel to it without being metallic or metal. I believe this band has broken up and this is their last release, but I'm not sure. This sounds to me like '90s emo core meets Refused. This was recorded almost two years ago. ADI (Per Koro/Stickfigure/PO Box 55462/Atlanta, GA 30308)

THE EPIDEMIC • I Am Completely Operational CD

The Epidemic plays minimalist post-hardcore noise the likes of Joan Of Arc. Most of the songs have lots of parts mixed together to create a trippy sound that doesn't seem to follow many conventional patterns. Electronic beeps and cryptic lyrics add to the layers of sound. The last Joan Of Arc release I heard was pretty repulsive to me, so I can't claim to know much about the style. Even though I don't care for it, this release seems like a good version of this sound. LO (Ache/PO Box 138/1001 W Broadway #101/Vancouver, BC/V6H 4E4/Canada)

ERASE ERRATA • Other Animals CD

Fuck, I don't know. A friend was going to review this for me since I was having trouble describing it for people that haven't heard them before, but she flaked. Neo new wave stuff I suppose. It's got keyboards, and female singing, and on Troubleman. The guitar work is rather funky. It's dancy, but can be weird and stoppy. Interesting insert. Some of my friends hate it, some love it. Personally, I can groove on it. RG (Troubleman Unlimited)

EVISCERATE • Beneath Dying Skies CD

Four tracks clocking in at twenty-three minutes, Eviscerate unleash an assault of sick sounding hardcore influenced metal. Hell, maybe they are just playing straight up metal and have never heard of hardcore. Either way they are vicious and ugly and the end result is some damn fine metal destruction. The CD has this super nice die-cut, which was the reason I even gave this a listen. Normally, I would never listen to this sort of stuff, but honestly Eviscerate do it so well they sucked me in and slaughtered me while I wasn't looking. KM (Revolutionary Audio/160 Summit St. #1/Hyde Park, MA 02136)

EXCLAIM • Keep Things Evolving Positively 7"

My friend walked into my room and saw this record and shit all over the place and I was left to clean it up. I listened to this 7" while cleaning up and it made me clean really fast. The recording is really hissy but that's just how all the rad Japanese thrash records are. ADI (Deranged Records/PO Box 543, Station P/Toronto, ON/M5S 2T1/Canada)

THE EXPLODER • The West End Kids Crusade 10"

Six more high energy and melodic songs from this great band; not wimpy, but rather bombastic. My favorite song is "Like A Bullet From A Gun" which is just superb, especially when it gets into their extended emotive section towards the end of the song. Really great. KM (Independence Day/PO Box 82192/Tampa, FL 33682)

EXPLOSIONS IN THE SKY • Those Who Tell The... CD

Another soothing release from Temporary Residence Limited... This one features a strong instrumental soundtrack with many motions. It soothes and floats you along this indie rock inspired, ambient sound experiment. I like the way they transition from light to heavy, and vary tempo, with ease and agility. There are six songs in all and they are well built. LO (Temporary Residence Ltd./PO Box 22910/Baltimore, MD 21203)

EXCELSIOR • Can We Get Some Satisfaction Up In This... CD

Seven tracks in 21:45 minutes. Here is another installment in the Excelsior story. You get over twenty minutes of heavy and loud, in your face punk rock with emphasis on the rock. They still sound a bit like the Monorchid but with dual guitars the Excelsior sound is denser and chunkier. Excelsior throws down a huge chugging beat with thick layers of guitar riffage piled on top. The vocals are spat out with a snotty punk snarl that fits with the music. The singer and the band find a perfect balance in this recording. The lyrics seem to explore the places people make for themselves with a somewhat obscure style. SJS (The Buddy System/302 Bedford Avenue #284/Brooklyn, NY 11211)

EYE FOR AN EYE • Fabryka Drwin CD

At times this is straight-forward hard-core/punk with some moshy bits here and there, but then it will slip into something that sounds more like Iron Maiden. The vocals are harshly sung in Polish so I have no idea what the lyrics are about. BH (Tomasz Swistak/ul. Boguslawskiego 7-16/43-300 Bielsko-Bala/Poland)

FACE DOWN • Blinded By Delusion CD

This is at least the third band that I know of that's used the name Face Down, but what the hey, this is pretty good. These dudes play metal hardcore with lots of cool mosh breakdowns. For metalcore I'd say it's above average and shouldn't let down anyone who's into the hammer-on core and likes heavy breakdowns that make you get all violent. Nice guitar necklaces, chin rockers. ADI (Tribunal/PO Box 49322/Greensboro, NC 27419-1322)

THE FALLOUT PROJECT • CD

The Fallout Project has crafted 6 epics. This reminds me a lot of Catharsis, and that can't be bad. They have a way of creating really cool build ups that start small and build into a layered mass, then releasing them into faster parts or heavy brutal riffs to mix it. At the same time they string stuff together with subtle ideas and themes, I like it when bands do that. It shows a talent for writing and arranging songs—a talent that many similar hardcore metal bands seem to be lacking. This CD is really good and comes recommended. 6songs 48:27. ADI (www.Cyclop-online.com)

FINE BEFORE YOU CAME • Cultivation of Ease CD

Do you remember 1998, way back when The Get Up Kids and Braid were set to take on the world and everything was poppy light and free. Well, if you don't, Fine Before You Came are here to remind you. They sound as if they were cut right out of that ancient era. They have lyrics about sweaters and tear stained pillows as well as everything else you can hope for in this genre. It may sound as if I am poking fun at this CD, but the truth is I really like it as I do a whole plethora of bands that play this kind of thing. I've been singing "You're like a Rubik's Cube to me and I'm feeling color blind" all day thanks to this here record. Yes, it is that catchy. Check this out while you are anxiously awaiting that new Promise Ring record. AM (Green Records/Via S. Francesco 60/35100 Padova/Italy)



FUN PEOPLE • Angustia, No, No, CD

I think these kids played with Crudos on their last tour in California. I wish I could've seen them, but I had a fever of 102 that night and barely stuck around to see Crudos play 5 songs before I had to go puke. Fun would be a good adjective to use for this band from Argentina since it would be hard to place them in some genre category. Fun People don't have one distinct sound, everything from melodic to 80s he to pop punk, with lots of whoas mixed in with youth crew shout-alongs. They sing in Spanish and English. The English is a little rusty and nonsensical and I hope they aren't just attempting that for the English speaking crowd. Go pogo, mosh, dance, nod your head to this. AMAL (Ugly Records/CC 2975/(1000) Buenos Aires/Argentina)

THE FATE OF ICARUS • Cut Your Throat Before They... CD

Poser confusing core. Most of these riffs don't go together and almost all of the transitions sound really awkward. Let's see how many hammer on riffs we can put next to trendy off time riffs. I picked this up because the art looked all slick and cool, but the production doesn't live up to the expectations you get after looking at the outside. Wait a fucking minute, only one speaker on my stereo is working... there, that's better. The production isn't too shabby after all. There is a bit of a death metal influence in this band and the drummer can blast pretty well so they get some props for that. Their fast stuff is actually pretty good, so this CD is starting to redeem itself. Oh, the lyrics have lots of blood and evil stuff in them—big surprise there. The last song is a remix of the first song done by some dude who wishes he was Afex Twin. I guess it's kind of cool because not many band like this do that kind of thing. When I was first listening to this I was really tired and started taking a nap and the remix woke me up and was really annoying me. Now that I'm awake it's still annoying. Wait, there's another track which is unlisted and it lasts a good 18 minutes. I skipped through it, pausing every so often, and all I heard was noise. 7 songs at 23:56, if you add on the remix and the noise song it's 9 songs at 46:36. ADI (Willowtip/134 South Main St., Suite A/Zelenople, PA 16063)

FEAR MY THOUGHTS • 23 CD

Fear My Thoughts comes out strong with song after song of punishing metal influenced hardcore. They hit hard highs and melodic lows with lots of passion throughout. Movie sound bites and extra effects are all over this record, filling in the gaps and help complete the sound. They have the ability to play emotional hardcore in the vein of Yage and really harsh stuff in the vein of Converge with ease and grace; even crossing between the two seamlessly. Well done. LO (Let It Burn/Krautgartenweg 3A/86663 Asbach Baeumenhiem/Germany)

FIG. 4.0 • CD

Fig. 4.0 has a large range within their heavy rock sound. They can pull off a thick, droning rhythm as well as fast and furious parts, most especially changes between the two. Each song has distinct parts that build on one another as it progresses. They seem to like to take the classic hardcore sound and add elements of melody and layers until you get something that appeals across the board. I also liked their political, personal, and pissed lyrics. They scream about changing the world through some kind of personal resistance and their scene through unity. Cool. LO (Bombed Out Records/PO Box 17/Leeds/LS8 1UP/UK)

FOUND MY DIRECTION • The Path Remains CD

Basic youth crew, fast thrashy parts interspersed with chugga-chugga dance breaks. The obligatory lip-service is paid to "breaking the chains" of racism/sexism/homophobia only to have its sincerity called into question by the crypto-right-wing song about how crime has gotten "out of hand" and other tough guy sentiments. The attitudes get old almost as fast as the music does. BH (Resist Records/PO Box 372/Newtown, N.S.W., 2042/Australia)

FILTH OF MANKIND • The Final Chapter CD

Filth Of Mankind are a metal based, Amebix influenced punk band from Poland. They play faster stuff, though with a greater emphasis on being heavy than on just being fast. Each song bursts forth with power and weight, adding layer upon layer of sound to create a full force. All of the lyrics for *The Final Chapter* are in Polish but translated into English and Japanese as well. Those lyrics are dark and befitting the sound; they also carry a good amount of commentary for the world and it's dismal state. After a couple of songs, I found myself impressed with their stuff, particularly in the way it stayed original and absorbing. LO (H:G Fact Records/105 Nakano Shinbashi M/2-7-15 Yayoi-Cho/Nakano/Tokyo/164-0013/Japan)

FRAMTID • 8 Track EP 7"

Eight tracks of all out thrash war from Japan's Framtid. Songs about war and other topics relating to the cesspool of human existence. Lyrics printed in Japanese and English, but I can't tell what language they are singing in because the vocals are just a crazy drone of howling (as they should be). Framtid play great all out thrash that couldn't exist without the countless love of Discharge fans the world over. Brutal and aggressive, as the hordes of black clad patchwork wearing crusty kids want it, and if they buy this record, shall get it. KM (Wicked Witch Records/PO Box 3835/1001 AD Amsterdam/Netherlands)

FIRE SEASON • Return CD

Fire Season play some energetic D.C. sounding hardcore. It almost sounds as if Shawn Brown were singing for Eulcid—not a bad mix, though it does make me wish the music was a little bit more frantic, but I guess then they would just be Swiz part 42 or something so maybe it's best they stick to what they are doing. The packaging is pretty cool (it comes in one of those fancy fold out cardboard cases) and the lyrics are fairly political without any preachy elements, so that's a definite plus. This band may do some really great things one day since they defiantly show potential (man I sound like a guidance counselor or something... yeah, I hated those guys, too). AM (Reaction Records/Postal Box 342/Stockton, NJ 06559-0342)

FLY EVERYWHERE: • Zen Drawing 7"

Fly Everywhere sing melodic emo that borders on whining sometimes. The guitars are soft and simple. The music is being carried by the drums but it's not really going anywhere. Sometimes it feels like they're heading for a climax but it stays fairly flat. These two songs are a bit bland if you ask me, and I guess you are. There's no lyric sheet so we're left understanding only a few phrases here and there. If you have even the most minor case of emophobia, don't touch this. MR (Able Records/308 S. Prairie St./Bloomington, IL 61701)

FORSTELLA FORD • Quietus CD

I just saw this band a few weeks ago and they were really good. I almost bought a CD but I was low on cash and wanted to eat after the show. Now I get a copy to review so I'm pretty happy because this CD is pretty good. These dudes must have spent a long time practicing to become this tight and write such interesting songs. Their songs incorporate mellow spacey parts, heavy rhythmic parts, chaotic out of control progressive rock parts and everything in between or all at once. The vocals are singy most of time, but aren't too whiny, and the screamy vocals are cool too. Forstella Ford are a band that's hard to describe because, while they draw influences from various subgenres, they're doing something inventive and creative. This band's on tour for a while so you should all check them out, and I'm not just saying that because they're nice guys (which they all seemed to be) but because they're a hard working finely tuned oiled up rock unit that should not be overlooked. Killer production. ADI (Level Plane/PO Box 280/New York City, NY 10276)

FRIDGE • Happiness CD

This CD is brilliant. Like most stuff on Temporary Residence this CD is mellow and soft. I'm really loving these Temporary Residence CDs and this one is up there with my favorites. This CD incorporates many different instruments and sounds that are all mixed and used so tastefully to bring out blissful emotions that make me want to cry. The songs are instrumentals and are on the longer side, but the songs build so gently that you don't even notice that they've got you lying in their soft bed of flowers until the song ends. Ambiance at its finest and if you look deeper into the songs there's more to see. My favorite track would have to be "Five Four Childvoice" which has happy children playing noises in the background and, like the bio said, really does make you want to have kids. There's just something about the innocents and lovingness of children that is touching and it's so wonderful that they captured the audio essence of it and incorporated it with music. The other song I really love is "Longsinging" which is the perfect ending song because this song could just keep going on forever and I would be totally fine with it. This CD defies words with its elegance. ADI (Temporary Residence Limited/PO Box 22910/Baltimore, MD 21203-4910)

THE GREG LOWERY EXPERIENCE • 7"

This 7" contains snotty bar punk with an old school feel. Six short ditties on this one sided record; five of them are their own and one is a Dead Boys cover. The lo-fi recording and distorted vocals sort of make all the sounds blur together. Shit is just out of control here. You can make out random screams and such, but not much more. By the look of the song titles, the lyrics are manifestos of dislike. This record is on pink vinyl and limited to 300 copies. LO (Rip Off Records)

GUIDINGLINE • The Boyscout Revival 7"

Stay posi go!!! This is by far the most posi record I have heard in quite some time. It's fast, upbeat Xyouth crewX style hardcore with plenty of 1-2-3 go's and lyrics about respecting each other and fighting against macho idiocy. It may not be the most original record I have heard, but Guidingline more than make up for it with energy and sincerity. So come on, get your finger pointing on and get ready for the mass sing-along "straight edge is a non violent movement"!!! AM (Third Party Records/21 Nancy Ln./Amherst, NY 14228)

GOLD CIRCLES • Abuse the Magic CD

Musically more mature than most bands in this genre know how to play. Melodic indie style rock with a dreamy sound. Vocals are peaceful, sung softly like his eyes are closed and he's dreaming. A bit emo, the lyrics are poetry, beautiful. I don't want to make this sound too soft. It rocks with kind of a stoned magic feeling. There are some keyboards too. MR (www.goldcircles.com)



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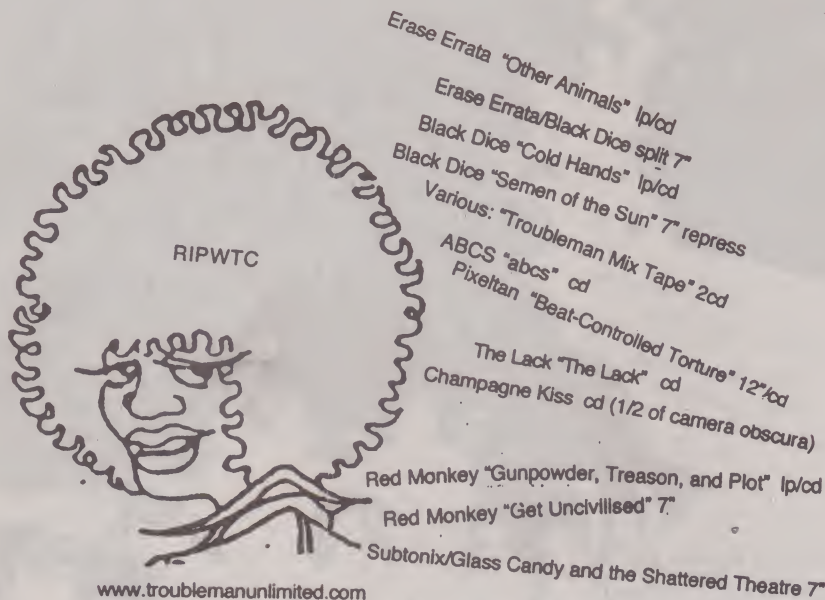
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GOOD CLEAN FUN • *Straight Outta Hardcore* CD

Good Green Fun is what we like to call this band, \$10 for a 15 minute CD of music anyone can play (this theory is tested and proven) that they recorded themselves, now that's NOT positive!!! Good thing I got it for free because I wouldn't own this CD any other way. Anyway GCF has resorted to ripping themselves off on the release. "Today The Scene" sounds remarkably like "Vegan Draft Dodgers Anthem" and some other song off the 1st CD just with a different bridge. If you don't know what Good Clean Fun sounds like then you should check out their first CD because it's way cool youth crew hardcore with a good sense of humor, which is just like what this CD is all about but the jokes are starting to wear a bit thin. No, but seriously, after a few drinks this sounds really good and with Steve Heritage from Assück playing guitar (it says he plays bass but I don't believe that Mike Phyte can play guitar yet and why would you have the gnarly guitarist play bass... well maybe they did, I don't know) it's the tightest they sounded. Oh, I can't forget to mention that the cover is a parody of an NWA album of a similar title. Also, what I think is funny is that the biggest stoner in the world plays insanely fast meta/grind like Brutal Truth and Gorguts and the biggest Str8Xedgers in the world play simple four cord easy-to-play hardcore or basic chugga chug hardcore. It's funny when you think about it. Even song titles like "Last Night I Dreamt An Emo Kid Loved Me" don't make this CD worth \$10. ADI (Phyte Records/PO Box 90363/Washington, DC 20090)

GAINER • CDep

The story of this band is that they were working on other projects but realized that Birmingham was lacking in an independent melodic punk band. They fill that gap nicely with four catchy tunes that remind me a lot of Lifetime. I can see why they would be a local favorite because they are tight and do their stuff well. LO (Fleshban Records/PO Box 36624/Birmingham, AL 35236)

H2OIL • *Heyday to Organic Instrument Lullaby* CD

French rock music rules. H2OIL is one part old Psychedelic Furs, one part funky pulsating East Coast/D.C. rock (a la Nation of Ulysses/Monorchid/Hal Al Shedad). Whatever it may be classified, gimme some of that! The beginning of "I Wanna Be A R'n'R Girl" is what brings in the P Furs comparison, although mostly it reminds of the groove-based rock, predominantly from D.C. (and also rocks in similar fashion to Canada's Bluebeard). The French lilt to the vocals brings authenticity to the kookiness... not some punk rock faux-British accent. The lyrical content is sparse and vague, the rock, discordant and ugly. But somehow it hits me in a pretty good way. Live, they probably rock something fierce, missing more strings on their guitars than they hit and forgetting to scream into the mic as they writhe around on the ground... just how it should be played. Hectic and reserved at the same time. 5 songs, 19 minutes. DO (Molaire Industries/Thevenot Fabien/82 rue de Meyrin/01210 Ferney-Voltaire/France) or (Happy Dick Milk/Urbain Philippe/115 blv. De l'Hopital/75013 Paris/France)

HIRAX • *Barrage of Noise* CD

Crossover lives and the demon spawn known as HIRAX has risen to decapitate heads and topple the castle walls. These eight new songs are a product of this decade, and the band is playing shows and making more noise. Total metal hardcore complete with vocal crooning and guitar wanking. Totally '80s crossover; then and now. KM (Deep Six Records/PO Box 6911/Burbank, CA 91510-6911)

HIRAX • *Blasted In Bangkok* 10" or CD

Blasted In Bangkok features the original HIRAX 7" as well as one track from the Spazz/Hirax split 7". All of the tracks have been re-mixed and re-mastered. HIRAX combined an unholy mix of metal influences like Black Sabbath, Iron Maiden, and Judas Priest with the hardcore influences of Siege, Neos, and Discharge to create a furious metal hardcore attack that helped to create the cross-over genera back in the mid 1980s. KM (Deep Six Records/PO Box 6911/Burbank, CA 91510-6911)

HOMESICK FOR SPACE • CD

Very soft high pitched vocals that meander off into space. The rest of the music follows the singer on his cosmic odyssey. It's well put together, but those who would rather remain here on earth will tire of this groups endless meandering quite fast. BH (\$6ppd to Immigrant Sun Records/PO Box 150711/Brooklyn, NY 11215)

HAISHA • 7"

It's two guys with a fascination towards anime and pictures of little Japanese girls. Weird grindish stuff. Extremely fuzzy guitar and death metal vocal. Very odd lyrics, I think I would generalize them to say they are about girls. No lame vocal cheats used! That's a relief. All in all it's kind of boring. It all could be done on keyboards, I really don't know. RG (Rescued From Life/6208 McCullar/Haltom City, TX 76117)

HELEN OF TROY • *The Desperation* EP CD

I am not quite sure how to describe this. At times it is kind of screamoish (think Yaphet Kotto), but then in other moments it's really slow and full of effects (think Slint). Whatever it is, it's done well. Helen of Troy features ex members of The State Secedes, so that may help you out a little. This is a good solid record. I just wish it was a little longer (it's only 3 songs), but I guess I will just have to await the next one. Recommended. AM (Tokyo Fist/3530-4 Long Beach Rd./Oceanside, NY 11572)

HOLDING ON • *Just Another Day* LP

Holding On are a hardcore band from Minneapolis. They play straight ahead hardcore with tough guy attitude. Their songs deal with holding on to beliefs and standing up to an indifferent world. SJS (Havoc Records/HC-1203/PO Box 8585/Minneapolis, MN 55408)

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HELGA BLOHM DYNASTIE • Somnambule CD

This CD is filled with experimental folk that is accompanied by lots of strange sounds. It strips the music down to its lowest form, while simultaneously adding layers of ideas and beats to create a woven sound. Some members of this group were in Ambush, though HBD sounds nothing like that. Rather, this CD strives to break out of the punk norms by using other musical styles to express itself. Kudos to them for doing what they want, though it isn't always the most appealing sound for this reviewer. LO (no address)

THE HIDDEN CHORD • Abigail Yongetti 12"

Weird that this is on Level Plane, it doesn't seem like the usual stuff they put out. I bought one of The Hidden Chord's releases before and I threw it right in the trash after one listen, (really). This is definitely a step up from what I heard from them before; still it doesn't blow me away and seems like it's lacking something... It's kind of poppy, kind of rock, and just doesn't ever seem to really get going or hook you in. Comes with a nice booklet though. MO* (Level Plane)

HK • 3 Song CD

Harsh and distorted metal with twisted vocals. They actually remind me quite a bit of our local metal band, Uphill Battle—but HK doesn't play fast at all and the drumming is nowhere near as intense. Some of the low energy can be due to the recording, since even with this basic example this three piece's sound it seems like they could be interesting to watch. Their dark lyrics fit well with the overall vibe. LO (Nicolas Ravier/ C.A.R. quai J. Cahot/71300 Montceau Les Mines/France)

HIGH HOPES • CD

In the tradition of lovely, poppy, melodic punk ala Lifetime, High Hopes releases these eleven songs. Each one has an engrossing tune and sweet personal lyrics. They keep their punk edge with gritty guitar and full energy, but the edges are certainly softened and the overall sound is very sweet. This is music to reminisce to. LO (Let It Burn/Krautgartenweg 3A/86663 Asbach Baumenhiem/Germany)

IKERASAK • CD

Straight-up emo-pop. Well done for this sort of thing, but nothing really differentiates it from the rest of the emo-pop pack. BH (Palstik Culture Records c/o Broussard Dorian/32 Rue Portalis/13100 Aix-En-Provence/France)

IMPRESSIONS • Anthems of a Failed System 7"

Very fast political punk rock from Germany. Almost every song has its mosh part and vocals screaming in English. Long live DIY: the cover is printed on a piece of a cereal box. Comes with a nice lyric sheet on the flip side of a poster. Seven songs. MR (Chris/Schachtstr. 5/66280 Sulzbach/Germany)

IN ARCADIA • All Green Lights CD

Melodic and harsh at the same time, both the vocals and the music. One singer sings in a sort of nasally voice while the other screams. The guitars often start out mellow, and then one will build into a wall of noise while the other keeps the melody going. It does a good job of keeping the intensity level up. I want to compare this to Yaphet Kotto, but it sounds too polished and lacks chaoticness in the loud parts that really puts YK's intensity level over the top. A solid release none the less. BH (\$4ppd to Handstand Records/PO Box 16281/Alexandria, VA 22302)

IN THE CLEAR • Out Of Our Past CD

In The Clear follow in the straight edge hardcore tradition of clean sounds with a mosh friendly rhythm. The stuff on this recording is thin and basic, leaving only the pure guts and heart of this band to wow you. They do their best with sing-alongs and tight drumming, but something about this release just sounds flat. Which is too bad because it doesn't seem like quite what they deserve. Their lyrics about struggling in life, mouthy people who lose the edge, seizing the moment, and negative attitudes follow the trend in this style of music but are not generic. LO (Sakari Empire/ 145-149 Cardigan Rd./Leeds/LS6 1LJ/UK)

INNOXIA CORPORA • Je Tezke Prst Otocit Proti Sobe LP

Good, solid punk rock from the Czech Republic. Crunching three-chord guitar with driving bass rhythms and yelling vocals in Czech singing of personal turmoil of daily life and other personal/political themes. Translations in English also. Think charged hair, dread mullets, sweating away to this in some Euro squat with the homemade cider and some kid getting rid of all his old Profane/Skuld records for \$1 each to kids who will appreciate it rather than putting it on eBay for \$25. Comes in a gatefold sleeve with beautiful photos and art. 13 songs. AMAL (Malarie Records/ PO Box 153/756 61 Roznov P-R/Czech Republic)

INSIDE FIVE MINUTES • Stately Chaos Home CD

It took me inside five minutes to realize this CD wasn't for me. I'm not really sure who this CD is for though. To be generous I'd say it's melodic hardcore with some Black Sabbath parts. To be brutally honest their sound is your basic alterna-rock crap with some heavy jam sessions. BS (Makoto Recordings)

INQUISITION • I Think It's Called Inspiration LP

Before Strike Anywhere there was Inquisition. The sounds is exactly the same, though Strike Anywhere has perfected their sound as much as possible. Quick, inspired, political hardcore that is played with catchy melodies and high end energy. Really fucking good. This was available on CD and the LP version is limited to 500 and I imagine they are probably sold out. Hopefully this material will get repressed once again because this is damn good. KM (Seven Lucky Records/PO Box 9546/Denver, CO 80209)

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INSANEN THE BRAIN • 7"

I saw this band play a packed show space/karaoke bar in Japan. Seven other bands played that day, but this one stood out in my mind not only due to their name but because they rocked the house with their intensity and power. They play crazed hardcore that takes from some grind and thrash styles but stays just outside of what can be easily labeled. Three of their songs are in Japanese, and I don't know what they are about, but the one in English is about resisting unhealthy trends. They sure are insanen. LO (Answer/Hase Bld No.2 B1, 5-49/Ons 3 Naka-Ku/Nagoya-City/Aichi 460/Japan)

IRRELEVANT • Reflecting and Refracting CD

This CD contains six songs of catchy hardcore with no metal attached. There is singing and yelling/screaming going on at the same time and it sounds really good together, which is a rarity. Irrelevant has a very polished sound that could even get them some radio play alongside At The Drive In, but I wouldn't peg this band for an ATDI rip off, because these guys play around with their share of Phat punk beats and galloping melodic riffs. This music is well arranged with the vocals which is a plus that so many bands seems to ignore nowadays. ADI (Resist Records/PO Box 372/Newtown NSW/Australia)

THE JAM SESSION • When the Filthy Limbs Decay 10"

Hey you with the white belt and the hair care products, I think this is for you. San Diego-ish, spockrocker hardcore with a keyboard and almost snotty (yelled and screamed) vocals like The Crimson Curse or Locust. This is pretty good, and they put this out themselves so there's some heart to it. The cover and the song titles are ridiculous, but the rest is uphill. FIL (Fucked up Sunday/Box 22/59521 Mjolby/Sweden)

JR EWING • The Perfect Drama 10"

Another solid release from Norway's JR Ewing. They offer up a storm of rhythmic chaotic emo rock with plenty of pulsating energy. They have totally mastered their sound, and anyone interested in this sort of hardcore would be insane not to check these folks out. This summer I was lucky enough to see them play in Germany with Orchid, and they went blow for blow with Orchid even though they had some technical difficulties. Great band, and another good release for them. (Coalition Records/Newtonstraat 212/2562 KW Den Haag/Netherlands)

JOHN BROWN BATTERY • The Only Normal People Are The Ones You Don't Know That Well CD

A very pleasant 5 song CD from this Chicago foursome. John Brown Battery combines the best aspects of the building melodic sound of Hot Water Music and the gritty emotional punk from Jawbreaker's "Unfun" period. It all comes together very well with poignant personal lyrics. This is a solid release. LO (Kill You For A Dollar/PO Box 68015/Grand Rapids, MI 49516)

JESUS PHILBIN • CD

Blip Blip, Brach Brach. I suppose this would be good background music for if I was trying not to go to sleep. Fifteen tracks and fifty some odd minutes. Chris Dodge from Spazz doing noise stuff. RG (Satan's Pimp Records/PO Box 13141/Reno, NV 89507)

JUDOBOY • CD

This is definitely for Relapse and Hydra Head style hardcore fans. It starts off with a long slow grooving neurosis style song and then as soon as that's over it starts blasting. The rest of the record is a similar mix of chugga chugga hardcore/metal that takes turns reminding me of old Cave In, Converge, and others. I especially like the part that has a really short acoustic part and then this demon blast part and then acoustic and then blast again and they have other funny parts like that which keep me interested. If you like the sound of any of those other bands, you should check this out too because it's good like that. Five songs plus three demo songs. FIL (Romain Deflandre/7 Rue Caumartin/80000 Amiens/France)

JUNIPER • CD

Juniper mix quiet, introspective parts with loud and at times chaotic segments. In some songs they pull this off well, unfortunately there are times when the transitions from quiet to loud are awkward, being little more than the guitarist turning on the distortion. And some of the loud parts also feel a bit flat, lacking intensity. Overall this isn't bad, it's just not great either. BH (9001 Brucewood Dr/Richmond, VA 23235)

KNEEJERK • The Half-Life of Kissing CD

Okay, so I'm going to talk about the layout of this and the music. First off, the layout is just bad and looks as if they laid it all out then realized they forgot a bunch of stuff and started writing stuff in all the empty spaces. The music is... well, the first song is really good, kind of a spacey drum machine sounding song. Then song two kicks in and it sounds like some bad hair metal band kicking out the jams in the spirit of '85. Then track three comes in and sounds really emo and melodic and not half bad. So it's weird because their sound is all over the place, it almost sounds like a compilation of a lot of different bands... MO (Sakari Empire Records)

KUNT • Bastardiser CD

Kunt is heavy, groove sludge that likes to throw around off time parts. The more I listen to this the more I realize how genius this is. Kunt has a knack for playing riffs that sound simple, but when you listen deeper they're all complex rhythms and strange yet intriguing riffs. This might not appeal to all the metalcore nerds but it's slowly winning me over. Kunt doesn't really sound like any other band that I know of but I think fans of Harkonan and Playing Enemy should pick this up. Hydra Head records is redeeming themselves to me with the release. The artwork is all red, white, and black with lots of gold (of course). ADI (Hydra Head/PO Box 990248/Boston, MA 02199)

KILL CREEK • Colors of Home CD

I'm addicted. Who would have thought that it would be to a bunch of old fogies in a 15-year-old band? Well... it's true. I'm hooked. I tried these guys about three years ago, but nothing gripped me. But, let's talk about this one, why don't we? After becoming disillusioned at the more mainstream Mammoth Records, they went back to their roots and recorded Colors of Home for Second Nature. Kill Creek has been very influential amongst many Kansas City-area bands, such as The Get Up Kids, and at times, one can see why. They mix pop sensibility with a heavy dose of Southern-fried rock, with plenty of wordplay lyrics. Now a deluge of tracks: "Hardly Accounted For" and "Get Up" are excellent slow rock songs with hushed vocals. "Without It" and "Cops" both remind me of Temple of the Dog for some reason, but with the added Modest Mouse-ish lisp, it keeps its indie-cred. "Mousetrap" hits me like Bob Dylan or Tom Petty or something. "Divorcee" is possibly the best song on the album; a beautiful male and female duet with a soulful trumpet solo by Tommy Johnson. "Serotonin" is a fast-paced little ditty that rocks out with raw power. "Grandfather's Left Side" is sort of Modest Mouse-meets-Waxwing or Sharks Keep Moving. Really good... it appears on the new Second Nature sampler, and will likely be the "representative" song for the album. "Kathleen" equals extra-Southern Fried Rock. "Prying" cools us off with a soft lullaby. All in all, this is my top pick for the issue. They keep their songs short, interesting and poignant. 10 songs, 31 minutes. DO (Second Nature/PO Box 11543/Kansas City, MO 64138)

KITTY LITTLE • 7"

Really catchy punk rock with a hard pop edge is all over this record. Kitty Little have almost a mod influence at times, but they keep the rock edge throughout. It makes for a nice mood. There are three songs on this 7" and you could leave all of them on repeat and dance around the kitchen making dinner to all of them. LO (Peter Walkee Records/PO Box 14794/Albany, NY 12212)

KELTON DMD • Body Double CD

Not comparing this to 400 Years is possible, it's obvious that they're a big influence. There's a lot of switching between quiet, intense parts and louder, more melodic and open sounding parts. Most of the time this works well, but some of the more melodic parts start heading into emo-pop territory and things get a bit awkward. They also sometimes have problems stopping a part before it gets monotonous. The vocals are gravelly sung with lyrics of the abstract, personal variety. BH (Makoto Recordings/PO Box 50403/Kalamazoo, MI 49005)

KAMMERFLIMMER KOLLEKTIEF • CD

Moody ambient sounds mix with jazz influences and heavy orchestral tones to create waves of sound. This CD shimmers through six tracks that soothe. On this recording, the band features saxophone, double bass, drums, synthesizer, guitar, and violin. The sounds play with one another and "Incommunicado" is born from the experiment. Fittingly, the cover of the CD has an abstract painting that mixes colors and lines. It is a complete cerebral package that speaks to you in visions and sounds. LO (Temporary Residence Ltd./PO Box 22910/Baltimore, MD 21203)

KUNGFU RICK • Statues To Stones, Soldiers To Bones 7"

It's about time I finally hear some Kungfu Rick, and I'm not let down. Brutal hardcore/grind that's an all out assault using blast beats and double bass quite well while not forgetting to throw in the heavy, slower parts. Vocals are staccato a lot of the time, which adds a precise and pointed feel to this. This is a really good record for those who are into grind without the lame one dimensional low growls. The recording is a bit dirty but the music plows right through it. ADI (Gloom Records/PO Box 14253/Albany, NY 12212)

THE LEWD • 7"

The cover has a drawing of a punk chick, dressed all in black, spray-painting "The Lewd" on a wall. The record follows suit with 3 snotty straight up punk rock songs reminiscent of the Dead Kennedys. This sounds like it could have come out of the early '80s but it was recorded in 2000. Also the record is half white and half red. Dam this is snotty. The singer does a good job giving his voice a lot of attitude. ADI (702 Records/PO Box 204/Reno, NV 89504)

LIBERTINAGEM • CD

Amazingly packaged, the listener opens a cardboard box to find music, art, and politics creatively put together with a true DIY spirit. A big 32 page 'zine complements the CD with a multitude of amazing literature to read in both Portuguese and English. The music is also sung in both Portuguese and English. A big anarchist collage of punk in all forms. I love it; it's inspirational. MR (address unreadable)

LOS-CRUDOS • discography CD

Los Crudos makes its first appearance on CD with seventy-four tracks! The CD includes all of their 7", their split LP, their full length LP, as well as comp tracks, alternate versions of some songs, and twelve live in the studio tracks. The booklet includes lyrics, photos, flyers and some words about the Crudos experience. Crudos was one of the best hardcore bands in the mid to late '90s. They were intense, vicious, and thought provoking. This discography CD is a must have for anyone interested in honest hardcore. Definitely more than music. Damn exciting. KM (Lengua Armada)

MUTINY • 7"

The vocals remind me a lot of Brotherhood, but the music is more straight forward '88 style New York youth crew. The lyrics are about personal problems. Mutiny play really good youth crew hardcore and those interested in that style will be forced to go off while listening to this one! KM (Seven Lucky Records/PO Box 9546/Denver, CO 80209)

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LOVESICK • CD

The music reminds me of The Hated at times which I really like, however the vocals are more in the vein of that Davey guy from the Promise Ring, actually some of the music is pretty Promise Ring-ish as well. My one big complaint about this is that the vocals are mixed way too high in the recording, to the point where I found myself turning to the CD player a few times wanting to say, "hey dude, can you put a lid on it for a little bit." I do like some of this though; I'd like to hear more of them on a different recording. MO (Makoto Recordings/PO Box 50403/Kalamazoo, MI 49005)

MOLEHILL • *Thousand Miles Regret* 12"

Sometimes I end up in Oakland really drunk at sweaty warehouse shows full of crust punks swilling 40's and smoking some serious shit. For some reason this band reminds me of the bands I always see at those shows. Heavy, screamy, similar to El Dopa and Dystopia, with lots of feedback and distortion. From what I can tell this is only two songs, and it's kind of a weird idea but the same two songs are both on each side. No lyric sheet though, so it's hard to tell what's what. But whatever the case, they sound pretty pissed off. MO (Boredom Noise/PO Box 11351/Oakland, CA 94611)

MOMENT • *Songs for the Self-destructive* CD

Run of the mill emo-pop, melodic vocals sung over melodic guitars and mid-tempo rock beats. Its well executed, but as with most bands of this type it sounds good while not grabbing you in any way. Suggested for the emo-pop aficionado, but nothing really makes it stand out. BH (Espo Records/PO Box 63/Allston, MA 02134)

MUTINY • 7"

This is six tracks of loud and fast hardcore with tough guy attitude. The lyrics deal with violence in the world, staying true to one's beliefs, and Earth Crisis. SJS (Not Just Words Records c/o Jan Evenhuisstraat 16-1/8923 EG Leewarden/The Netherlands)

MYLES OF DESTRUCTION • *Doom Town* CD

Heavy tones with violin accompaniment are all over this CD. Myles Of Destruction have a backbone of slow, metal bass and drums. They don't need a guitar to create the somber mood, that is done by these 2 instruments alone. The violin comes in to add melody and move pieces forward with an intense sound that isn't necessarily heavy. It is a mix of beauty and tempestuousness, as these forces converge in the four songs on this CD. LO (\$3 to 218 Buckingham Pl./Philadelphia, PA 19104)

NEON HUNK • *Abracadaver* 7"

Neon Hunk plays freaky, cutesy noise/grind. The two freaks play drums and keyboards as they bend your mind around their eleven tracks. There was a 7" record for review in the last Ha! Called Three Japanese And One Chinese Friendly that pretty much ruled. Neon Hunk is a less harsh and lower energy version of the same style. Songs about metal, Pokemon, and other shit I just can't figure out. LO (Liquid Death Records/PO Box 666/Frankfort, IL 64609)

NATHANIEL GREEN • *Down To You Then, Supergirl* CD

Wow, this CD is pretty mellow. Most of it sounds like a bland Crowded House or Simply Red song. Other ones remind me of the theme from "Family Ties," or some other poignant show of that era. Perhaps if I saw him live this stuff would just leap out at me. Though, as is, this acoustic stuff just sort of lulls me into a coma. LO (Subjugation/PO Box 191/Darlington/DL3 8YN/UK)

NEW BRUTALISM • *Structural Gymnastics* 12"ep

This is fucking cool, it's a one sided 12"ep. The first thing that comes to mind is The Red Scare, in the way of its time changes and it has really catchy guitar noodling and thumping melodic bass lines. But it has many more mellow parts that are slower and lead into build ups. Don't get me wrong, this record isn't slow by any means. It's very, very well done. Oh, and it features Matt Hall who was in The Red Scare—you know, the handsome guy who played drums and told all the bad jokes... yeah him, his real friends call him Randy. This is another cool release from Sound on Sound. Go buy this piece of wax today. MO (Sound on Sound/PO Box 687/Berkeley, CA 94701-0687)

THE NOW • CDEp

Angry "emo violence," I guess. I've never used the term before, but I suppose this would fit it. The names of the songs are far longer than the songs themselves. In fact, I'll just write the song titles and you can draw most of the conclusions from that: 1) "They Don't Call Him 'Columbine' Because He Wears a Trench Coat, They Call Him 'Columbine' Because He Kills People"; 2) "Come On, All the Girls I Know Throw Up"; 3) "Thrill Fuckers (You Broke My Heart but I Kind of Got Off to It)"; 4) "Is That Me, No It's the Other Guy With 20 Arms"; 5) "Who is This 'Jaws' I Keep Hearing About"; 6) "She's Heroin." Screamy semi-brutality with stops, starts, squealing guitars and machine gun drums. Pretty damn good. Really damn short. Six songs, nine minutes. DO (Robodog/12001 Aintree Ln./Reston, VA 20191)

NEW END ORIGINAL • *Thriller* CD

So Jade Tree has themselves another all star line up (ex-members of Far, Texas is the Reason, and Split Lip). This radio friendly emo band is definitely going places. If the ex members of didn't give you enough of an idea as to what they sound like just think of the "Jade Tree sound" with a few heavier guitar riffs and a little piano. It's too much ear candy for me but I know the unfortunate direction most independent music has taken, so I'm sure this album will leave the kids screaming for more. BS (Jade Tree/2310 Kennyswynn Rd./Wilmington, DE 19810)

NO TIME LEFT • *Zero Effort Solution* 7"

A pleasing blend of eighties hardcore style and today's thrash elements is all over this record. No Time Left play fast stuff with a sharp tongue, in the vein of Tear It Up. I liked their thoughtful lyrics on activism, community, media misinformation, and taking charge of your own life. There is

a true spirit of punk in this record, which was a nice surprise for this reviewer. LO (Third Party Recs./21 Nancy Ln./Amherst, NY 14228)

NK 6 • *Keep On Keeping On* LP

Super fast Japanese thrash with brutal, political lyrics. The sound is bare and the whole record is over by the time you settle back into your seat. A 45 RPM LP that has little more than half a side of music on each side... What's up with that Gord? Ah well, if you like this record, you won't really care how long or short it is. And, in all fairness, I think the thrash format is best experiences in shorter intervals. NK 6 don't fuck around with a bunch of extra shit, they just keep on keeping on with the straightforward and angry thrash as tight as they can. The songs on this record are solid and it was produced by Fugu from Gauze. LO (Deranged Records/PO Box 543, Stn. P/Toronto, ON/M5S 2T1/Canada)

NIGEL PEPPER COCK • *Fresh White Reeboks Kicking...* 7"

It was a little hard for me to review this record as I was constantly trying not to look at the naked dude stroking himself that adorns the front, back, and inside of this record. (That dude being Rick "the dick.") The music is driving crust hardcore with lyrics about being all fucked up drunk and the mullet mafia. They also do Dead Moon and Dr. & The Crippens covers. Nigel Pepper Cock has a classic sound that is quite rare and a little trashy. LO (Life Is Abuse/PO Box 20524/Oakland, CA 94620)

NAKATOMI PLAZA • *Private Property* CD

Nakatomi Plaza combines elements of smooth indie rock and harsher hardcore to create a sound with lots of depth. Their harmonic male and female vocals remind me a lot of Rainer Maria, especially when sung over the smoother rock parts. The harder parts reminded me of that band Your Adversary. Their loud parts have lots of fury and aggression as they smack their target head on. Song lyrics read like nice stories, or perhaps entries in a diary. This CD was a pleasant surprise for me. LO (Gunboat Records/147 Columbia St. #2L/Cambridge, MA 02140)



MALGOBIERNO • *La Esperanza Intacta* tape

Great recording! The guitars are blazing hot, they're melt you like butter, quickly. There's a full 17 songs on this tape, speedy old style punk rock, the European sort. Vocals are in Spanish with social revolution lyrics. Squatter shit. They do it tight. MR (mesapunkrecords@hotmail.com)

MARION DELGADO • *An Unfocused Lens Serves...* CD

In the context of independent music, few towns are steeped with as much history as Richmond, Virginia. The standards in that place are very high. Grade and Cap'n Jazz come to mind while listening to this. But where those bands are mostly edgy with smooth parts, Marion Delgado is mostly smooth with some edgy parts, like say, in the manner of Braid. Four years ago it might've been called emo. Not groundbreaking, but it doesn't matter when enough care is put into a pleasant sounding record. DF (\$8 to Bug Records/824 W. 74th St./Richmond, VA 23225)

THE MILES APART • *Between You And The Driving Rain* CD

Three tracks from this Italian indie rock band. Their music is delicate and emotive with soft melodies and nice singing. Certainly not for everyone, but if you like the more tender side of hardcore then The Miles Apart will be a fine choice. KM (Green Records/Riviera Mugnai 32/35100 Padova/Italy)

THE MILEMARKERS • *Slow Motion Is No Motion* 10"

Super catchy and melodic hardcore from Norway that is totally infectious. It has great pop tempo and heartfelt lyrics that complement each other nicely. Each song offers up choruses to sing along to with memorable lines and engaging rhythms. For those of you who are already confused, this is NOT the same band as Milemarker from the USA. They know about each other and neither is copying the name. This one got their name from a Blue Tip record. The more I listen to this record, the more I want to listen to this record as I shuffle around my room and try to organize my shit. LO (CCAP c/o Lars Hertervigsgt. 5/4005 Stavanger/Norway)

MUTT • *Retro* 7"

A surprisingly good rock and roll punk 7" that talks about getting out of the boxes we are in, being right, and fighting against the odds. It has a hint of raw garage rock and a large heaping of attitude and gumption. Classic and clever at the same time, this Mutt 7" does not disappoint. LO (Peter Bower Records/PO Box 132/Leeds/LS6 2RR/England)

MILEMARKER • *Anesthetic* CD

So Milemarker's back with yet another phenomenal album. Most of these songs have either an epic or sterile feel, with a couple dancier songs thrown in for good measure. I'm especially fond of Robi's voice on this record. The way she ranges from eerie to angelic is quite impressive. My recommendation is to get this album but get the vinyl. Not only does it come on pretty pink marble but you'll get the lyrics and all that cool junk (unlike the cd given to us for review). BS (Jade Tree/2310 Kennyswynn Rd./Wilmington, DE 19810)

MUGWART • *Before You* 7"

Heshen grindcore from Virginia Beach, VA that is rife with rock elements and has a harsh delivery. Their ad claims they are similar to Dystopia and Nausea. Don't believe them, like any good reader, please believe only what I tell you. Though they play some of the same instruments as those bands and are sufficiently heavy, they don't really sound like them. Their stuff is slow and brutal and they have more of a metal edge than a decisively crust punk one the aforementioned bands play. Still, it is well constructed and so fans of this sound would be pleased. LO (Acrid Records/BP 53/75721 Paris, Cedex 15/France)

MALGOBIERNO • *La Esperanza Intacta* tape

Great recording! The guitars are blazing hot, they're melt you like butter, quickly. There's a full 17 songs on this tape, speedy old style punk rock, the European sort. Vocals are in Spanish with social revolution lyrics. Squatter shit. They do it tight. MR (mesapunkrecords@hotmail.com)

NOW IT'S OVERHEAD • CD

This is really sad pop music, similar to other Saddle Creek records, but overproduced for my taste. This is when I think it starts to move from melancholy indie rock to just alternative. I wouldn't be surprised to hear this on the radio or to see a listing for them opening up for a band like Ben Folds Five or something. I saw them play with The Faint and they sounded exactly like this CD. When bands are that professional it makes me weary that they've lost their heart and passion. I mean this is really good and a lot of Bright Eyes fans and other kids are going to love it, but I think it's cold and I'd rather just listen to Cursive or The Good Life. FIL (Saddle Creek/PO Box 8554/Omaha, NE 68108-0554)

OH NO THE MODULATOR • Semi-Formalizer CD

Two synthesizers and really short songs, rarely exceeding a minute and a half. Much of this reminds me of music from really old Nintendo games, that is when it doesn't degenerate into random synthy noise which it has a tendency to do at times. It's actually a plus that the songs are so short since after a couple of minutes they started getting on my nerves. Oh no! BH (Liquid Death Records/PO Box 866/Frankfort, IN 46041)

OLSENTERROR • The Rhetoric Of The Empire CD

This 3" CD contains five songs with punk rock attitude and thrash speed drumming. Olsenterror have well written lyrics about sweatshops, liberty, the harsh reality of history, patriotism, and a cool one called "Anti-Capitalist Fight Song." This CD reminds me a lot of MK Ultra with the style of the lyrics and the fast hardcore sound, though that isn't a band they sound just like. I think they have the same kind of spirit. LO (\$3 to Kurt Lane/PO Box 85/Lawrence, KS 66044)

OPERATION MAKEOUT • First Base CD

With only five songs across fourteen minutes, it's not quite a full length. The cover art is out of control. Extreme close-ups of tongues engaged in various acts of making out. Inside, Operation Makeout are a rock power trio. I thought the female vocals were awesome and a good complement to the rock sound. The personal lyrics are included. DF (Mint Records; operationmakeout@hotmail.com)

ORANGE ISLAND • The Shape of Calling CD

The promo blurb touts these fellows as "the next step in indie-rock evolution" with "new elements which brings all subgenres together." Wow. All this from an average rock band. Singing songs about "friendship, loyalty, relationships and heart-ache," Orange Island sounds pretty much like most poppy-punk bands influenced by The Get Up Kids, Promise Ring, The Jazz June and all the rest of them. I don't mean to be harsh... it's just that the p.r. is a little over-zealous in its selling of the band. There are some solid moments, but not enough to make my jaw drop. The bass and drum break in the middle of "Making Her (Walk the Plank)" is good, as is most of the Hellbender-esque "Eyes Closed to Motion." However, there are plenty of lackluster moments to bring this down somewhere around "slightly above average." Their cover of "Crimson and Clover" (five minutes into track 6), is semi-interesting. Seeing them live might cause me to become more of a believer, as they have some good solid energy. 7 songs, 29 minutes. DO (Iodine/1085 Commonwealth Ave., PMB 318/Boston, MA 02215)

OWLS • CD

No one has forgotten how to rock like the dudes in Cap'n Jazz and this band contains four members of Cap'n Jazz (Davey is the only one missing). All the songs are mellow and I don't have anything against mellow. I just have something against songs that don't go anywhere and just seem to be trying to hard to out do themselves with math-art. This reminds me of the slow, whinny songs on the Cap'n Jazz LP that you skip over. They weren't so bad back then because they were sandwiched between a bunch of swinging rock songs and kind of gave your brain a little breather. So imagine a whole album of those lame songs, shit I could just skip over this whole CD. The lyrics still seem like strange ramblings and I don't even care to read them because, like the music, they don't seem to go anywhere. Everyone should stop trying so hard to like anything Tim Kensella shits out. ADI (Jade Tree Records)

PG. 99 • Document #8 10"

Eight people in a band makes for a lot of shit going on! The sound is built from a lot of different genres. They take some awesome Born Against style hardcore and combine it with some screamo elements, and they play both fast chaotic rippers and more slower emotive stuff as well. It comes together pretty well. Overall I would have to say I hear a lot of Born Against in here, and yet they don't ever really sound like Born Against; the influence is there but it plays itself out with plenty of subtlety. The lyrics are defiant and they seem to be honestly screamed and written. CD version on Robodog and 10" version on Electric Human Project. KM (Electric Human Project)

PIRX THE PILOT • CD ep

5 tracks at 11:18 minutes. This trio plays high energy buzz saw punk rock. Their songs are short, fast, and to the point. The dual male/female vocals work with the music which is tight and clean. A few songs incorporate shifts in tempo or rhythm making the music that much more fun. The words approach social criticism with a personal edge. A nice recording from some apparent Lem fans. SJS (New Disorder Records/115 Bartlett St./San Francisco, CA 94110)

PROTESTA! • La Mirada de los Olvidados CD

Some sweet poppy anarchist punk from Spain. Lyrics of protest and revolution sung happy sing-a-long style. All of these 11 songs sound the same. If I hadn't heard any music in 2 years and I saw these guys play at some party I might like it, if I was drinking enough... MR (La protesta@mixmail.com)

PITFALL! • (Now With 23 Times the Doom!) CD

This is fucking great. Fast, aggressive, energetic punk rock fun! This reminds me of why young local DIY punk bands are so important. I don't think you can find this much energy anywhere else. This is all go! all the way through with fast melodic breakdowns that don't slow down but just give you a chance to shake your fist and rock out. "got my problems, grab my board, going to skate for the darklord, all my troubles go away, fuck your god, we skate for satan..." how can you not love this? Punk rock is supposed to be fun! FIL (Eradicator Records/37 Edgcomb Rd./West Milford, NJ 07480)

PLAY THE PIANO DRUNK LIKE A PERCUSSION INSTRUMENT UNTIL THE FINGERS BEGIN TO BLEED... • 7"

The piano motif isn't really followed through in the music, but this record is still enjoyable to listen to nonetheless. I've been hearing similar sounds to this lately, maybe with bands like Yage or possibly Tidal—all of those being from around the same neck of the woods. They've also got some spasticness going on, which if I strain hard I can hear some Swing Kids influence. Personalish lyrics. I think you can refer to them as the Piano Band to avoid having to repeat the hideous name over and over. Solid ep. I like it. 3 way split release, here's one address. RG (Bachelor c/o M. Werner/Lange Strasse 6/39590 Tangermünde/Germany)

PRETTY GIRLS MAKE GRAVES • CD

Four songs of fucking perfection. Hard, melodic, mid-paced punk from Seattle... It rocks, it stirs, and it leaves you wanting some more. These folks are members of Killside, The Murder City Devils, and others... and the singer is from the Death Wish Kids, though she sings more than she screams on this. Straight up fucking awesome. These people know how to get shit done. The guitars bang out twangy-rock sounds... kind of like Killside... but the songs are far more poppy with melodies that sound a bit like Discount. I only wish there were more songs on this CD... Great stuff. ALP (Dim Mak/PO Box 14041/Santa Barbara, CA 93107)

PROFANE • CD

Now this is kind of cool. These guys are mixing metal and hardcore different then all the trendy metalcore bands around these days. They play slower, which kind of makes the songs heavier even though the production isn't quite as slick (it's not bad, just not supper slick). They also sing a lot of the time and are not afraid to play really mellow parts to contrast the brutal parts. I'd bet these guys are really influenced by Tool, who I think are a pretty cool band. ADI (Sakari Empire; www.Sakari.co.uk)

PROJECT 208 • Love Songs for the Dying Machine CD

The conviction (?) of the singing and the fast hardcore with occasional breakdowns reminds me of a straight edge hardcore band, even though the packaging and vocals don't make me think it at all. The lyrics are kind of personal ones about friends and life. I don't know, maybe a straight edge sounding Assfactor 4. I feel like such a moron writing something like that, but I really see some connection with the fast parts and how the vocals sound. Maybe not much more than that, but sometimes I feel better about myself after throwing another band name around. RG (Confined Records/807 North Maple St./Eaton, OH 45320)

PROPELLER • The Art of Clear Thinking CD

"South Chicago" features pulsing basslines and a sound somewhere between old DC stuff and Sweep the Leg Johnny. The repetition gets a little grating at times, but it has its moments. "Adjusting Pizarro" adds a little Mick Jaeger-ism into the mix capped off with a rousing "That girl has got no shaaaaaame!" "With Rusted Cannons We Fight" brings some atonal rock a la old Hot Water Music... doesn't really go anywhere. "Bent Wheel" is more subtle stuff that is reminiscent of Mid-Western emo circa '96. "Catch" finishes off the disc with a marvelous crescendo of "You're a ghost, you're a ghost, you're a ghost!" Overall, this a decent CD with moments of excellence and its fair share of the ordinary in the overly-lengthy songs. 5 songs, 32 minutes. DO (Makoto/PO Box 50403/Kalamazoo, MI 49005)

THE PERUKERS • Destroyer 7"

Two originals and three covers from this Swedish punk band. Classic driving punk guitar is mixed with furious beats and growling vocals to create a familiar, but pleasing, sound. The packaging lists covers of G.B.H., Doom, and The Exploited songs... so you can see where some of their influences lie. Overall, it is a nice, heavy sound that does not quit. Oddly enough there is a hidden sixth song that is a medley of their style and a Nirvana cover. It seems to me like The Perukers can play some fine stuff, so it seems odd that they would want to have so few of their own tracks on this record. My copy came on pink vinyl. LO (Distortion/PO Box 6294/SE-40060 Gothenborg/Sweden)

PROVIDENCE UNION • Drive Me Infinity ± 4 CD

I don't know what it is, but most of the songs on this CD feel like they're on the wrong speed. They just need to bump the tempo up a notch, as it stands they leave you feeling kind of flat. The letter that came with this makes comparisons to Hoover, Ordination of Aaron and Rites of Spring. I can see that, the Hoover comparison is apt since I always felt like they were playing a bit too slow and tended to drag their songs out longer than they should. This sounds nice, but it just doesn't grab you. BH (Stickfigure Records/PO Box 55462/Atlanta, GA 30308)

PSYCHOHOLIDAY PROJECT • Incompletodisordine 7"

Here are five tracks of youth crew hardcore from Milan, Italy. They have sing alongs on the choruses, an occasional chug chug part, and lyrics about events in their lives. SJS (Goodwill Records c/o Dario Adamie/C.P. 15319/00143 Roma Laurentino/Italy)

THE PROPAGUMGHIS • The Rise and Fall of Nothing... CD

Yes! Ska/Oi has always been and is likely to remain one of my favorite sub-genres of punk, if for no other reason than it is the most dance-able. And this from the UK no less! The horns are awesome and the political lyrics are great. They are not as frenetic as say, Op Ivy, but very enjoyable and fun music that I would highly recommend to fans of Citizen Fish and the like. DF (Hermit Records/PO Box 309/Leeds/LS2 7AH/UK)

QUIXOTE • Protests of the Weak CD

I can always tell when I don't like a record when it's on my stereo playing and I find myself thinking about something else. That's how I felt when I listened to this. I've listened to the whole thing at least five times and I can't think what it sounds like because every time it starts playing I start thinking about something else. It's got a lot of characteristics that reminds me of Jade Tree type stuff, kind of pretty and pretty wimpy. Those with black rimmed glasses and a Jets to Brazil pullover sweater won't be disappointed. MO (Makoto Recordings/PO Box 50403/Kalamazoo, MI 49005)

RAH BRAS • Ruy Blas! CD

Members of some old emo/HC bands playing arty music on drums, keyboard and bass. To quote the accompanying press release (these always make my job so much easier): "[Ruy Blas] is an audacious concoction of pop presence and electronic abrasiveness that gallups the gamut from gamelan to garishness." I would say that it covers the spectrum from carnival to video game music (sorry I couldn't alliterate as well as the person who wrote the press release). There were points where I kind of got into this, but for the most part it's just too spacey for my tastes. BH (Lovitt Records/PO Box 248/Arlington, VA 22210-9998)

REBOUND • The First Period 7"

Hockeycore from Finland that is heavily influenced by youth crew straight edge. Rebound play for quick songs with sing alongs and familiar power chords. Two of the songs are about friendship, and the other two are about hockey... So what more could you want? Mesh it up. LO (Ville Anger/Korpimaentie 33/40270 Palokka/Finland)

RED MONKEY • Gunpowder, Treason and Plot CD

The Red Monkey sound is more polished and a less discordant than on their last release, but Gunpowder, Treason and Plot never fails to deliver a blend of highly captivating music and thought provoking lyrics. I would not compare Red Monkey to either Guts Pie Earshot or Submission Hold, however anyone that likes those bands will enjoy Red Monkey, and likewise those that detest either Guts Pie Earshot or Submission Hold will probably find Red Monkey to be just as enjoyable. Personally, I think Red Monkey is quite good and I really enjoyed this record. KM (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

RED REACTION • Welcome To Warzone LP

A lot of what Red Reaction does reminds me of Boston hardcore from the '80s. So it didn't surprise me much to learn this band was from Massachusetts. They play crisp hardcore with a tough edge and a lot of rock. Their musical style combined with their inventive lyrics remind me of another current band from Massachusetts, Last In Line. Red Reaction sings about longing for the violence in entertainment's past, annoying people who sing along with the wrong lyrics, irresponsible punks who get spaces shut down, and plenty of other bad things in the world. This LP sounds good, and the disposition grows on me more and more with each listen. LO (20 Vernon St./Holyoke, MA 01040)

RED MARTIAN • The Coil CD

Weird stuff on this CD. The first song starts off as an indie pop ditty in Finnish (maybe?) and then they move into a more classic new wave sound. There is a fifteen minute jam that sort of sounds like musak of The Cure. They pick it up at the end and start to sound like Beautiful Skin on the last track. Red Martian certainly have an experimental sound, as their synthesized grooves just sort of explore all around. LO (PO Box 61187/Seattle, WA 98121)

RESERVE 34 • Rain City Games CD

Tuff record to review. Nothing overtly bothersome, but it didn't really move me in any particular direction. As such, it sort of falls into that sounds-like-everything category. Reserve 34 are a standard punk quartet, following an established hardcore path. The lyrics are primarily personal and the vocals are way up front in the mix. Listening some more, they do hit a few inspirational spots, but there's a little too much typical stuff surrounding them for a jaded reviewer like myself. A less snooty listener might be way more into it. DF (Em Records/PO Box 14728/Portland, OR 97293)

xRISENx • DEMO 2K CD

A DIY hardcore demo made for the sole purpose of getting the songs out there. They are also available for downloading on the internet. They play mosh metal with intelligent lyrics about this world. I especially liked the personality that comes through in the liner notes to this release. This demo CD is 3 songs. BH (Catalyst Records/PO Box 30241/Indianapolis, IN 46230)

THE ROCK-A-TEENS • Noon Under the Trees CD

Wow, I've reviewed countless things that I was sort of ambivalent towards, but it's been a long time since I disliked anything this much. In one sense, I must commend the Rock-A-Teens for doing something different enough to provoke such a reaction. The promo sticker calls it Southern Gothic indie rock. I have no idea what that means, but it just came across as slow, boppy, and cheesy to me. There are only five songs across eighteen minutes, and the lyrics are included. DF (Moodswing Records/3833 Roswell Rd. Suite 104/Atlanta, GA 30342)

RUHAEDA • CD

Ruhaeda stays true to the Level Plane sound with their eight chaotic tracks of noisy hardcore. Though they have slower breakdowns and melodic moments, (wherein they sound like Orchid) when they unleash the fury they sound just like Mohinder. The only way they could sound more like Mohinder would be to actually play their songs. (And on "Breviary" it sounds like they do.) The final track is a noise song written and performed by Oral-D. LO (Level Plane/PO Box 280/New York, NY 10276)

THE RUNN-A-MUCKS • On The Brink CD

The Runn-A-Mucks are coming to thrash your face. Their music is straight up speed with some angry lyrics. Most of the lyrics are about misadventures or stuff that just pisses them off. Very sloppy punk with classic elements of high energy hardcore from the eighties comes through on every song. Twelve songs are on this CD. LO (810 S Winter Park Dr./Casselberry, FL 32707)

SADIS EUPHORIA • Frigid Silence Spilling CD

The CD title screams out "grind core." What you get is grind core, on the metal end of the spectrum though. I guess this is good as far as grind core goes, but I can't listen to grind core for more than a few minutes before the blast beats give me a headache. BH (Willowtip/134 South Main St., Suite A/Zelenople, PA 16063)

SCOTT BAIO ARMY • Join the Army 7"

Really crustily screamed vocals with generally really fast punk. Songs about being straight edge and skating and stuff. The inserts pretty neat, just typewritten with some explanations and pictures. There's a soundtrack in between almost every song. Actually, the more I listen to it, the more I hear some resemblance to Johnny X and The Grodies. Just really fast craziness with indecipherable high-pitched screaming. I am considering joining the army. RG (Bad People Records/PO Box 480931/Denver, CO 80248) or (Selfish Fucker Records/PO Box 615/Westminster, CO 80036)

SEA OF TOMBS • CD

This release is pretty much stoner rock. Six long songs played in the same deep groove as Sea Of Tombs takes you on a little ride. The songs on this CD travel through trippy parts and keep a classic rock feel throughout. It would appear to be heavily influenced by the psychedelic acid rock of our parent's generation. The parts go on just long enough that, if you aren't stoned, you might find the droning a little repetitive. I listened to this at work and after about ten minutes I felt like I was wading through jelly. Perhaps I should have waited until I was just lying around one night because this record did not fit well with the frenzy of Ebullition HQ. It fits the mellow vibe of a late night hangout session way better. LO (Gravity/PO Box 81332/San Diego, CA 92138)

SEARCHING FOR CHIN • CD

Metal and more metal. Nothing too original, though if you are into the formulaic intro/chugga/guitar fill/fast part then repeat type pattern, they do it pretty much like everyone else. So yeah, get your friends together, induce the living room mosh pit and then ask, "Was that the new Converge?" AM (Sounds Like Revolution/1620 George Ave./Windsor, ON/N8Y 2Y6/Canada)

SEMI-AUTOMATIC • The Trebuchet CD

Trance beats, trippy turntablism, soothing female vocals, and poetic lyrics all come together to create a very funky vibe. A likely comparison would be Portishead, especially with the emotional female vocals and synthesized sounds. Seriously though, this CD is much better than that because it has a raw side that cannot be denied. I really like the stuff on this CD. It is well done and quite interesting. LO (\$10 to Vex Records c/o William Rivera/PO Box 20292/EI Cajon, CA 92021)

SEROTONIN • Universal Time Constant CD

Serotonin has been around long enough that many are probably familiar with them. I haven't been following them too closely, but I did pull out an old 7" of theirs for comparison. Their sound has evolved along a similar path nicely with the main difference being that this CD sounds cleaner. Makes sense. The more you put into your band, the greater care you take in documenting it. Serotonin definitely have the strained/unstrained hardcore mix down with respect to guitars and vocals. Unlike some bands, their sound is made full with notes instead of fuzz. Poetic lyrics included. DF (Bifocal Media/PO Box 50106/Raleigh, NC 27650)

SEVEN DAYS OF SAMSARA • We are all already dead, 7"

Fuck me, this shit rules. Brutal fucking hardcore that just pummels non-stop. I got a chance to see them like 6 or 7 times this summer and they blew me away at every show. Full of energy and heart, they're the kind of band that can turn a crappy show around and make it fun again. This record and these three songs deal with the concept and reality of work as a part of our lives. Intelligent, thoughtful lyrics, and evil, heavy as fuck, low end vocals. This reminds me of the energy and excitement of his hero is gone-esque sounding bands before they started to sound somewhat formulaic. This is a great record, so look for it and try to see them live. (go glido!) FIL (Four Tee Gee/36764 Harper Apt. 203/Clinton Twp., MI 48035)

SORE LOSER • Record Collection 7"

This record was on my turntable for less than 10 seconds and I already liked it. Pop punk in the vein of Jawbreaker, also a bit like the mid-west band Red 40. The covers are hand screened and look really fucking good. It's finding records like this that make me excited about doing reviews and about pop punk in general (because so much of it is just plain bad.) If you're into the bands mentioned above, hunt this down. You won't be disappointed. MO (Arms Reach Recordings/1231 W. Lincoln Hwy #21/Dekalb, IL 60115)

SHEDDING SKIN • Protection CD

Very metally mosh-core. Vocals are screamed but don't reach the point where they sound demonic. The lyrics are mostly of the anti-war and environmentalist variety with some songs in English and some in French. If the metal calls to you then you might want to check this out, otherwise there isn't too much that makes it stand out from the pack. BH (Spurt Records)

SHOCKWAVE • Live In Poland CD

Shockwave play chugga chugga hardcore that isn't all that original but rules nonetheless. I really like their 7" and CD; it just doesn't fuck around and gives you all the heavy mosh riff you could want. Well, even if you're really into Shockwave, don't waste your money on this piece of shit live recording. Go buy some pogs or something if you feel you need to spend your money, but don't buy this CD. So let's recap: Shockwave rule!!! This CD sucks ass!!! ADI (Alone Records/PO Box 3019/Oswego, NY 13126)

SIN ORDEN • Brutalidad Juvenil 7"

Sinorden equals fast, thrashing hardcore from Chicago, IL with fierce angry lyrics. It sounds as though they are screaming in Spanish, but the lyric sheet is printed in both English and Spanish and they could just as easily be singing in English since the vocal sound is a screaming assault. This is the sort of hardcore that has made Chicago famous; political, angry, fast, and aggressive thrash hardcore with a slight hint of melody. KM (Lengua Armada)

SISSY SPACEK • CD

Noise... this is a 23 minute journey across 78 tracks of noise. There are no titles or "songs," the best way to listen to this is straight through as a whole. This can be irritating at times and very abrasive but it's constantly evolving and always interesting. I have a hard time turning it off before it's over, like a morbid curiosity to find out what's next. FIL (Nu Form/630 N. Hollywood Way #103/Burbank, CA 91505)

SIXHUNDREDSIXTYSIXDEAD • 7"

Bleak, bleak thrash/metal from the UK, 666Dead hold strong to the notion that life is miserable in every imaginable way and if you think differently you are just in denial. The music is basic thrash with the occasional metal solo. Not too impressive, but that's ok because the lyrics already stated how unexciting everything is anyway. After listening to this I think I should go back and listen to the post-ness of Guidingline just to balance myself out. AM (Violent Change/PO Box 309/Leeds/LS2 7AH/UK)

SKRUPEL • CD

This shit is ugly; I mean it is just brutal. It's short, fast, heavy, and over the course of its 26 minutes there isn't even the slightest hint of melody. The pictures of them in the booklet show them wearing Cannibal Corpse and Phobia T-shirts, which gives you a pretty good indication of what we are dealing with. Lyrics address racism, trends in hardcore, and animal cruelty. This is pretty good for what it is, though it does sound like the same song 21 times so it is a bit much—but then again what do I know, I'm just an emo kid. AM (Str. Des Friedens 45/07819 Mittpollnitz/Germany)

THE SLASHER FILM FESTIVAL STRATEGY • 7"

An appropriately titled record, this one sided 7" really just is eerie background music. A noise record indeed, but one with a lot of structure and a very identifiable theme—creepy shit. LO (Liquid Death Records/PO Box 666/Frankfort, IL 46049)

SMALL ENGINE METROPOLIS • The Cynic CD

This CD starts right off with very catchy, melodic hardcore in the vein of Lifetime or early Samiam and doesn't let up until their nine songs are done. Each song tells a story of sorts, most of them personal and full of little details. The recording is polished, yet not overdone, and appropriate for the sound. LO (Immigrant Sun/PO Box 150711/Brooklyn, NY 11215)

SEVERED HEAD OF STATE • Failure Fucker 7"

This 7" doesn't really have a title, but I am calling it Failure Fucker since this is the first track, and it makes it easier to reference if it has a title. Two tracks on here are also on the Black Blood World 7", and all of these tracks are on the new Severed Head of State discography CD, though the production is different on the CD. Brutal and vicious hardcore with incredibly pissed off and often totally offensive (by everyday standards) lyrics. Ugly and totally depressing hardcore that will bring a smile to those dressed all in black patchwork clothing. Awesome. KM (Communicatus Media/Box 825/101 36 Blockholm/Sweden)

SNUB FIGHTER • Eight Years Far 7"

Snubfighter are from Australia and sound somewhat like Boy Sets Fire but with more screamed vocals. It's pretty good and seems to have a good deal of sincerity. There is even a George W. sample (which makes him look moronic as only he can), so that was pretty amusing, but I am sure it is only a matter of time before someone as sample ready as him is on a number of records. So yeah, check this out if you can. AM (PO Box 539/Berwick/Victoria 3806/Australia)

SPAZZ • Sweat'n' 3: Skatin', Satan & Katon CD

Sixty-seven Spazz songs!! On this CD, the pioneers of the modern day grind and thrash revolution place tracks from numerous splits, comps, and out of print records. Some of them are from the Tastin' Spoon 5" and splits with 25 Ta Life, Monster X, Gob, Hiras, Slobber, Opstand. Too much stuff to really list here since their songs are so short. These three dudes play some of the hardest shit around and have become one of the most famous (or infamous) bands of this style. LO (Slap A Ham/PO Box 733/Alhambra, CA 91802)

STANDSTILL • The Ionic Spell CD

This seems to fall into the clean-cut, polished and stylized, rock and roll lifestyle side of hardcore. It reminds me of bands from the late 90's like Grade or Boy Sets Fire even though I guess those bands are even still around. This is cleanly produced (sometimes singy) hardcore like that. It's good for what it is, if you like those other bands or Revelation or Initial type stuff then you will probably like this. FIL (Defiance/Ritterstrasse 52/50668 Kohn/Germany)

SOILED DOVES • Hot Siberian Heat 7"

The majority of time I have spent thinking about this record has revolved more on the cover than the sound. Am I uptight if I feel strange about the bare breasted, downstairs shaven, lingerie-clad white female bodies with bird heads? Does this symbolize the dissection of woman into parts, leaving only the shocking private bits out for display and, therefore, her degradation to simply a body? I have to wonder... Are they just trying to be shocking? Is T&A the new gore for the postmodern neo new wavers? Who the fuck knows. Actually, "who the fuck knows" is a pretty good statement for my assessment of this record overall. What do the cryptic lyrics mean? Who the fucks knows. Why are these doves soiled? Who the fuck knows. Am I an idiot, or is there really nothing to "get" here? Who the fuck knows. I do know that Soiled Doves play that neo new wave stuff I mentioned earlier, but they remind me the most of The Make-Up in the way their soulful elements influence the overall sound. One thing I do know is that this record does sound real good and I'm sure this will be pleasing and confounding many. LO (King Of The Monsters)

SOMMERSET • Fast Cars, Slow Guitars CD

Hailing from Kiwi country, Somerset is a pretty damn solid addition to Phyte's entourage. The title really says most of what needs to be said. Chunky galloping guitars and Lifetime/Hellbender-influenced vocals. The band members also seem to fit in nicely with the silly ass Good Clean Funners, unable to keep a straight face about anything. I have to confess that I am not terribly enthralled by the lyrics, which are fairly standard poppy-punk in nature (self-expression, the evils of apathy, etc.) ... the variation in the vocal range is limited, but the lyrics are even moreso. This is not to say that I didn't dig this. On the contrary: I think that these fellas rock extra supergood. "Streets Don't Close" slows it down and rocks in a melodious way, while the pace is kicked up four or five notches on speedy Lifetime-esque tunes such as "Coming Home" and "Same Mistakes" and "Gossip Machine" pays homage to Gorilla Biscuits' "Big Mouth." To truly finish you off, the boys kick out the jams on the rock anthem "Fast Cars, Slow Guitars." Give this glossy gem of a disc a chance and it will keep you dancing for years to come. 13 songs, 37 minutes. DO (Phyte/PO Box 90363/Washington, DC 20090)

SON, AMBULANCE • Euphemistic CD

The first couple of times I listened to Son, Ambulance, I thought to myself, "Hmmm... sounds like any other mellow, Elliott Smith-influenced artists." On the third, fourth and twentieth times, I thought, "this is really damn good." In any case, this disc is outstanding, ballads and rocking pop songs alike. Especially notable are "An Instant Birth" (groovy little ditty with nice harmonies), "Seven Days" (City on Fire/Bob Nanna-esque), "Maria In Motion" (Jonathan Richman doing a Spanish love song) and "The Anonymous" (Jawbox's cover of Frank Sinatra's "Under My Skin"). The whole album is a pleasure to listen to and if you need a smile put on your face, turn it to "I'll Promise You Will Never Grow Old"... nothing like a Sesame Streeting-along. Really fun. 10 songs, 43 minutes. DO (Saddle Creek/PO Box 8554/Omaha, NE 68108-0554)

SUICIDE PARTY • You're All Invited... 7"

Powerful hardcore played with a gritty intensity and strong vocals, Suicide Party puts together a really strong set of tracks on this one. Melodic and harsh at the same time; a winning combination. Featuring ex-members of Talk Is Poison, Cop Out, and Full Speed Ahead. Really good and totally pissed off hardcore that is guaranteed to lift your spirits with their optimism and high-spirited enthusiasm for life on planet Earth. KM (Dead Alive/PO Box 97/Caldwell, NJ 07006)

SEVERED HEAD OF STATE • Black Blood World 7"

This 7" features three brutal, pissed off, and awesome hardcore tracks from Severed Head of State. The mix is different than on their discography CD, and yes, both "Failure Fucker" and "Tune For Failure" are also on the Failure Fucker 7", but all of their vinyl will soon be out of print and everyone will eventually be looking to track down these little gems of greatness. But basically this only has one song that isn't on the Failure Fucker 7". KM (Malarie Records/PO Box 153/75661 Roznov P-R/Czech Republic)

SORRY ABOUT DRESDEN • The Convenience... CD

A very pleasing indie rock recording that hits all the right mellow tones on the soft songs and makes you tap your foot on the poppy ones. Often, the vocals reminded me of Elvis Costello and that had me sort of expanding that comparison out to the overall sound as well. Poetic lyrics tell stories of people's lives. Nice, very nice. LO (Saddle Creek/PO Box 8554/Omaha, NE 68108)

STRIKE ANYWHERE • Change Is Sound CD

Don't let the Jade Tree logo fool you, Strike Anywhere do not play over produced indie rock, but rather super catchy melodic hardcore with political content. The sound is really well done, and these songs are really good. They have the energy and spirit of Avail, and the political aspirations of Aus Rotten. If Strike Anywhere sticks around then they are going to be a very popular band since they really have done a great job of combining high energy music with valid political ideas. Quite good. Also, check out the Inquisition LP (reviewed in this issue). KM (Jade Tree Records/2310 Kennwynn Rd./Wilmington, DE 19810)

STAR LOSERS • Sabras lo que Es Perder CD

Wow! Rock and Roll from Buenos Aires. That's pretty exciting. The Star Losers draw heavily on the sound of 70s classic rock. While that may not seem like an endorsement, it is fun and well done. Plus, I enjoyed the Spanish vocals and some of the totally unexpected sounds that they mixed in. If interested in some Argentina scene info, check out *Chumpire* #142's return here. Lyrics not included. DF (Ugly Records/C.C. 2975 - C.P.(1000)/Correo Central/Buenos Aires/Argentina)

STAY GOLD • 7"

Heavy and strong hardcore with a straight edge style and lots of melody. This 7" hits all the right notes and ends up sounding really good. Thoughts on friendships lost, broken hearts, introspection, and class issues abound in their lyrics. The fact that they are called Stay Gold of course reminds me of "The Outsiders" and how the movie brings up keeping some of your childhood innocence as you go through life. That idea runs through a few of the songs here and really ties this record together. LO (Anchor Records/PO Box 154/3495 Cambie St./Vancouver, BC/V5Z 4R3/Canada)

STORM SHADOW • Set on Destroy CD

Folk, punk, thrash, funk, electronic, one singer with a "sweet" voice and another that gruffly sings/yells all mixed into songs that rarely exceed a minute or two. Surprisingly it rarely degenerates into an awkward sounding mess. Most of the time it's actually pretty good. BH (Matthew Crawford/414 North Oaks Blvd./North Brunswick, NJ 08902)

THE STRANGER STEALS • The Goals of Misbehavior CD

Various elements of glamour rock, like a flying vee, mini solos, and some ooh-oooh vocals give this record quite a fun feeling. It makes me wonder if there's something special in the Little Rock's water where this band hails from. Although they're not as outrageous as the Nun Squad, the songs are engaging with social-poetic lyrics. This also reminds me of the Control Group, who I like much. Hear it, then feel good. DF (Harlan Records/7205 Geronimo/N. Little Rock, AR 72116)

SUICIDE NOTE • Come On Save Me CD

Metal hardcore that's not outwardly technical, these dudes seem to concentrate on writing songs with riffs that actually flow together, something many similar bands tend to ignore nowadays. At the same time this is fairly chaotic, but the songs always tend to revolve around a few themes with a mid-paced groove. The vocal are harsh with singing in the chorus of two of the songs. The lyrics are even more harsh, using lots of curse words, and seem very spiteful, leaving me to think the writer of them knows some pretty rotten people that make him very pissed. This reminds me of a less technical Burnt By The Sun. With all the flow that I've been talking about and after many listens, these songs aren't sticking in my head (except for the singing part of the first song). Still, I'd say it's worth keeping in my collection. 6 songs at 12:45. Recording done at God City. ADI (Hawthorne Street Records/PO Box 805353/Chicago, IL 60680)

SUPERSTITIONS OF THE SKY • Things Said... CD

This music's the sort of thing you put on, stop everything, and start reflecting on the more emotional times in your life. The combination of dual vocals and guitar are beautifully layered. The album has the cathartic quality of a solo album, but has twice the musical intensity. I usually hate love songs, but their lyrics and passion really give the somewhat cliché genre meaning. Poetry. Josh and Kevin will make you cry a fucking river. JM (Robodog Records/12001 Aintree Lane/Reston, VA 20191)

SWINGSET • Wan CD

Swingset play poppy emo rock more along the lines of Red Forty than The Get Up Kids, which at this point is a good thing. The lyrics are pretty vague, though still somehow manage to retain an undercurrent of loss that seems to fuel the songs along. All in all a solid release, cool packaging too. AM (www.swingset.de)

SYSTEMIC INFECTION • 7"

Systemic Infection play brutal grindcore with a seemingly unending pace. Two singers over heavy guitar and fast beats create a cocophony very fitting to their name. The lyrics for these songs are the expected gloomy stlye for this music, but cover some topics of interest as well. Ideas about selling your soul to your job, the submission of women, addiction, homelessness, and the killing of animals all give this record a little extra something. LO (Killing Room Floor Records/914 N Richmond/Chicago, IL 60622)

TARANTULA HAWK • LP

I really expected this LP to be all stoner rock, but surprisingly they added other elements of hardcore and metal to this epic. Those influences mix it up a little bit, but Tarantula Hawk definitely stays in their groove. There are no vocals and no explanations of the music—just a heavy, heavy rock jam throughout. (And at the end of each side, locked grooves to hold you in the vibe.) The gatefold layout consists mostly of what would be considered rad swamp (or storm) art for a van. LO (Life IS Abuse/PO Box 20524/Oakland, CA 94620)

THIS DAY MUST DIE • CD

Jangly guitars, slow to mid-tempo songs with nasally vocals means that most of the time this is basic emo-pop. From time to time it breaks out of melodic mode and we get screamed vocals and heavier guitars. Unfortunately in either mode This Day Must Die's songs don't really go anywhere. When the mode change isn't awkward, it just doesn't add very much to the songs. The screamy parts sometimes succeed at raising the intensity level a bit, but most of the time they feel kind of tacked on. It might have helped if the recording wasn't so flat sounding, whatever dynamics might have been present seem to have been compressed into oblivion. BH (Sakari Empire/145-149 Cardigan Rd./Leeds/LS6 1LJ/UK)

TEMPERS RISE • My Bout With Depression Lasted... 7"

The songs in this 7" are all heavy handed hardcore with a strong Rorschach influence that pours on weight with every chord. Their thoughtful political lyrics add a lot to the project, since the themes stay right on target and don't get lost on arty obscurity. Those factors together make for a strong record, even though the droning style meanders around, the overall delivery stays in focus and the record hits its mark. They only 200 made of this release. LO (Smargd. 11/1103 GA Heemuggewaard/Holland)

THINK I CARE • 7"

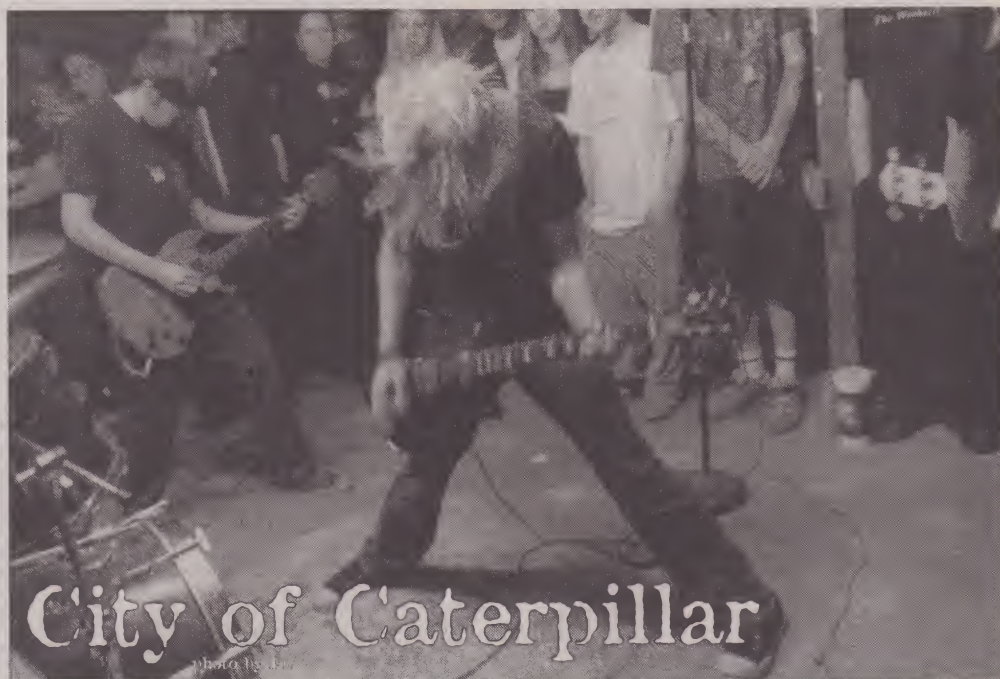
Eight songs of angry and pissed off hardcore from the East Coast. They re-use the SSD lyric sheet as their own (substituting their own lyrics of course) and while Think I Care are certainly in the same vein as SSD (Boston hardcore) I would compare them more to Lack of Interest or Infest with some DYS style youth crew elements thrown in for good measure; yeah, saying DYS is almost just like saying SSD, but I just think the DYS comparison is more appropriate. Pretty good. KM (Dead Alive Records/PO Box 97/Caldwell, NJ 07006)

THERE WERE WIRES • CD

Nine tracks of hard hitting hardcore from There Were Wires. The CD is self produced by the band and it comes complete with detailed explanations of their songs as well as lyrics and photos. It looks nice and sounds good, and above all it is smart, questioning, and aspiring. Musically they weave a tight sound of melodies, semi-harsh screaming, and quick paced rhythms; it all comes off with plenty of power, and yet they certainly have a soft underbelly of emotive influences and actual melodies. Pretty good. KM (Modern Day Detachment/329 Cabot St./Beverly, MA 01915)

THIS SIDE UP • Caught By Surprise CD

A very inspired and political hardcore release which displays elements of pop punk and early hardcore melody throughout. This Side Up combines pleasing songs with poignant and catchy lyrics. So much so in fact, that I feel like I would like the people as friends. They just really seem like their hearts are in the right place and the music they play is dripping with honesty and integrity based on that fact. This style is more popular in Europe, and I must admit that I am not familiar enough with older bands of this genre. However, they did remind me of bands like Peace Of Mind or Petrograd (when they play this style). LO (Goodwill Records/C.P. 15319/00143 Roma Laurentino/Italy)



THREE INCHES OF BLOOD • CDR

Kick ass '80s gallop metal reminds me of Iron Maiden, obviously not as good, but then again who the fuck is? Lots of sweet leads and galloping guitar... riffs with attitude. The one thing that doesn't remind me of Iron Maiden is the vocals which are a raspy mess most of the time with the occasional Rob Halford, Dio, Bruce Dickinson metal singing and high pitched screams, even then the singers voice could use a lot of work. But fuck this CD kicks ass even though the vocals kind of suck. It comes in a little hand screened, very un-metal looking sleeve. I'm so glad this isn't another whiny emo band that I thought it would be... yes, I do judge books by their covers... fuck off... buy this. ADI (ThreeInchesOfBlood@hotmail.com)

TV KILLERS • Splosh You Up 7"

Three garage rock punk tunes with an upbeat tempo. Actually, I think this band of punk would be better described as bar rock rather than garage rock, since that is where TV Killers would appear to fit in the best. Two originals and one Angry Samoans cover in total. The cover art is a girl in a bathtub covered in what looks like dirty water, puke, and strawberries. I am not sure if she is being "splashed up" or not though. LO (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

THREE YEARS DOWN • Snakes Bite CD

If you put this CD on and told me it was Rocket From The Crypt I would probably believe you. Solid rock played by people that sport leather jackets and knife-going-through-heart tattoos. If you like Rocket then you'll like this, except this doesn't have any horns so the musically illiterate can't call it ska. ADI (702 Records/PO Box 204/Reno, NV 89504)

TIJUANA CRIME SCENE • Change Of Venue CD

I don't know if this bands really sounds like The Casket Lottery, or if the fact that they are from Kansas and Dan Askew did their layout just really has me thinking about Second Nature stuff. Anyway, they play mellow and minimal indie rock with quaint vocals. The songs are nice little pieces that strum and tap and you sort of find yourself nodding your head to it (some of them being more rocking than others). The lyrics seem to tell some nice stories, but since they didn't list them in the insert I can't really assume too much on that front. Overall, the CD has a very heartfelt sound and open emotional side. But if you are going to do that please don't toy with us, open up your heart and let us in with a lyric sheet. LO (Arise Records/PO Box 45/Shelbyville, KY 40066)

THROUGH IT ALL • The Formula CD

It's nice to see a record that can't be judged by its cover. They use the judge font with a photo of them in sports jerseys, looking like what one might judge a meat-head to look like. The content isn't exactly straight edge, but it is all about finger pointing/sing along/what have you. But the lyrics are not typical, and are quite positive. Closer inspection reveals a significant amount of religious content. But I have to say that it's not at all lame, preachy, or righteous like the majority of other Christian hardcore that I've heard. A nice example, I'm pleasantly surprised. DF (Riblet Records/409 Neal St./Pleasanton, CA 94566)

THROUGH IT ALL • Prayer for Endurance CD

New York style youth crew, plain and simple. Except for the Christian lyrics, that is. There's a bit of Youth of Today, a bit of Bold, a bit of Judge and a lot of God in this. Sample lyric: "Tonight, real people are going to a real hell, and if you're not spreading your faith, if you're not talking the truth, you're a sucker and you dropped the ball." I'm not sure what's worse, proselytizing straight-edgers or proselytizing Christians, but putting them both together can't be a good idea. BH (Riblet Records/409 Neal St./Pleasanton, CA 94566)

TIDAL • Moment LP

This German band offers up seven awe inspiring tracks packaged sharply with a thick booklet which looks really quite nice. The sound is extremely catchy, intense and gripping. They draw influences from early '90s emo and update it with a powerful driving force and plenty of creativity. The production is clean, yet gritty. Honestly, this is a really awesome emotive hardcore record. The LP version is on Ape Must Not Kill Ape out of Switzerland/USA and the CD version is on Per Koro out of Germany. KM (Ape Must Not Kill Ape/Per Koro)

xTORN ANUSx • Thee Anal Wizard: Sorcerer of Anal... CD

Somebody's inside joke burned onto CD. If you live in Boise, maybe this is for you. The recording and song quality doesn't warrant much of an audience outside city limits. The best tracks on here ("Gore Core Attempt at Emo Violence #1 and #2") sounds somewhat like Constatine Sankathi (in an attempt to mock the genre), but overall, not worth much concentration or time. I also greatly enjoyed the Nintendo Super Mario Brothers song and the track with kids talking about a mysterious "evil stench." Maybe we just need to hang out in Idaho to appreciate the genius of xTorn AnusX. Thirtyfive songs, forty minutes. DO (x208x or Brown Submarine/PO Box 1104/Boise, ID 83701)

This two song record has a lot of rock and roll. It falls somewhere in the realm of the punk rock that is heavily influenced by glam metal or old time rock. The songs are real catchy and well done, but a little too much so for my taste. LO (702 Records/PO Box 204/Reno, NV 89504)

Todd Larry Lloyd plays bare and meandering stuff that experiments as it moves along. The experiment didn't do much for me. Their minimal melodies and arrhythmic drumming only seemed to create a cocoon of sounds that I wanted out of. One track, "Fishtail Turbo," did stand out but that is mostly due to its interesting lyrics about sexuality. I feel like I would need to experience Todd Larry Lloyd's live performance before I could really appreciate much of anything on this CD. LO (Larry Dolan/410 Mason St./Morrisonville, NY 12962)

The East Coast's Toshio Mifune make some noise; it is a vicious attack of power violence meets chaotic crazed slashing. Six songs that will cause spontaneous combustion with Locust, Man Is The Bastard, and Jenny Piccolo fans. However, this was limited edition and is already sold out. Too bad 4U. KM (Deep Six/PO Box 6911/Burbank, CA 91510-6911)

I think that I was supposed to review this a couple of issues ago, but never got around to it. This little CD has some nice essence of Giants Chair and/or Sideshow (read: discontend Caulfield Records rock) to it. The rock prevails on "The Raining Room," giving way to the slow jams and more abstract vocals of "Mountaintown Fire Station" which heads back into the rock realm a la Jawbox in "Sleeper Symptom" and we finish off with an 11-minute minimalist opus called "Cactus Flag." I like the mid-west rock they've got going, but I would have rather had another five minute rock song replace half of the negative space of "Cactus Flag." And while we're at it, could I get some fries with that? Kids from Oklahoma have some indie inclinations (and judging by the picture, now have an ocean to frolic in)... I learn new shit every day. 4 songs, 25 minutes. DO (No Karma/PO Box 71203/Milwaukee WI 53211-7303)

This reminds me of a cross between Nazurfi and Gehenna (the hardcore Gehenna, not the poser blackmetal one). So this is like two kick ass bands in one, fucking great!!! Blast beat fast and pissed as fuck and done fucking tight with lots of energy. I wouldn't totally call this grind because the riffs are comprehensible most of the time and it has those cool dark punk riffs as well. What more could you ask for... the crustys will eat this up as well as the metal heads. This is the kind of record that you put on and five seconds into the first song you know it's going to be good. Top 10 worthy. ADI (Per Koro Records c/o Stickfigure/Postal Box 55462/Atlanta, GA 30308)

Seriously, how many fucking youthcrew bands does there need to be? What makes this band stand out from the over populated flock? Answer; absolutely nothing. AD1 (Third Party Records/21 Nancy Ln./Amherst, NY 14228)

Sometime around 1996, Vanilla put out a great LP of emotive hardcore. A couple years later, they released "Social Evening & French Divorce" which was all right, but it lacked the same punch of their first LP. Now this CD falls in my lap. Vanilla play indie rock here. They have lost the hard edge as they soften and refine their overall sound to something more precise. Yes, it is good indie rock, but in the shadow of that first record I am disappointed. Here Vanilla sounds like Karate, or Bluebird, or even one of those mellow new Fugazi songs. I am sure they are probably playing music closer to their hearts, but not to mine. LO (Salvation/233, Rue Championnet/75018 Paris/France)



After half a minute of a skipping record sample, the first track, "Anatomies," starts rocking like Fingerprint. Pretty hectic, in a mid-90's screamo sort of way. Spoken word over meandering basslines leading into high-pitched, frenzied rockout sessions. Sort of Mohinderish, as well. The first eight songs are dope. The last track is a three minute long loop of "... our society is fucked up... our society is fucked up... our society is fucked up... our society is fucked up... our society is fucked up... our society is fucked up... our society is fucked up... our society is fucked up..." Guess what? (Seemingly) endless loops are fucked up, too. An 8 song, 15 minute CD would have been even better, but all in all, this is pretty rocking. 9 songs, 18 minutes. DO (tristanzara@web.de)

The female vocals and heavy sound on the first track remind me of Nausea, though this song is played to a slower tempo than that comparison conjures up. The second song loses some of that association as the male vocals take on a slower story telling style and the music fades into the background more. This trend continues in the two songs on the second side as well, and so the tough and gritty hardcore sound of Victim gets fleshed out. They sing about the destruction of the environment, hatred, war, and the loss of a friend. The lines are intelligent and full of fire. No Salvation looks nice and the insert folds out into a politically inspired art poster, which is a nice touch. Everything printed in black and white of course. LO (Ministry Of Peace Records/Postal Mail Box 121/4110 SE Hawthorne Blvd./Portland, OR 97214)

Another trash band from Japan ready to fuck you in the ear with a corkscrew. This shit rules fast, pissed and no fucking around. The recording is really hlssy and distorted but it still will kick your ass. ADI (Sound Pollution/PO Box 17742/Covington, KY 41017)

Argggg... blast beats too much... head exploding... please give this to someone who likes grind core... too much for me. BH (Slap a Ham/PO Box 7337/Alhambra, CA 91802-7337)

YAPHET KOTTO • Syncopated Synthetic Laments for Love LP
It's not very often that I find a record that blows me away the way this one did. I've been a fan of Yaphet Kotto for some time, but this new record is truly a classic: Combining punk, hardcore, emo and everything else in between and designing a sound and a soundtrack that just floors me every time I hear it. The dual vocals work great together, Mag's melody on one end and Casey's screams on the other, helping to build the music in all right the places, and all the instrumental parts helping to break it down just as well. The whole time Scott's keeping it all together with his insane work on the skins. I think adding Chris from Jenny Piccolo on bass was a great idea too, solidifying the line up and making Yaphet Kotto a band who will leave quite a mark on hardcore and quite an impression on all who hear them. I can't say enough good things about this... Amazing. MO (Ebullition Records/PO Box 680/Goleta, CA 93116)

YETI • Things To Come...12"

Wait, let me turn on my lava lamp. This is an interesting record. It's really spacey sci-fi soundhitz and also mixes acid rock fusion. There are no vocals, which is good, because leave it to a singer to fuck everything up. I can kind of get into this. I need some spacey lights and I'll light some incense and just hang out. It's nice to get something a bit different in my review pile. There are four songs on this record, the shortest song is 9 minutes and the longest is 15 minutes. This band should make soundtracks. ADI (Life is Abuse/PO Box 20524/Oakland, CA 94620)

YOUR MOTHER • Golfing 7"

Another in the row of elusive records released by 208 Records. They make just 208 of each release, so you maybe haven't even ever heard of them. Anyway, their latest is this Your Mother 7" with a golfing theme. It comes with fake turf, a scorecard, and some tees. What it doesn't seem to come with is any clear labeling as to what it is—aside a long description of the songs by Craigums. But, after some investigative work, your diligent reviewer figured it out. Yea me. Your Mother plays silly, sloppy punk that has aspects of grind, pop, and ska whenever the hell they want to. It is freaky and crazy and their lyrics just sort of tell silly stories. If you like them, you should write to the label RIGHT NOW to see if you could get one. LO (208 Records/PO Box 1107/Boise, ID 83701)

THE AWAKENED/BREED EXTINCTION • split LP

The Awakened sounds a lot like Reversal of Man to me. Their songs seem a little longer and drawn out and not quite as exciting but are still enjoyable. They're heavy and melodic and then fast and chaotic with the same style of raspy, screamed, melodic vocals. The lyrics are angry and dark but vague and there's a keyboard but it's barely noticeable. On the other side, Breed/Extinction gives you 3 dark, crusty, hardcore epics with the emphasis on the crust. The music is bitter, angry and ugly with both rasp and heavy screamed vocals about feeling trapped and alone, trying to escape monotony and mediocrity. They have a lot of energy and a lot of heart so it's funny that their songs sound so borderline suicidal, but it's good. Both of these bands complement each other well and I think that makes this a good split, but, as a side note I would suggest scratching your own groove straight through The Awakened's intro to their first song just to save yourself the waste of space and time. FIL (www.geocities.com/breedextinction or /theawakened)

REASON OF INSANITY/SICK ABUSE • split 7"

Reason Of Insanity start it off right with a catchy, harsh punk tune that totally rocks. It sounded so familiar, I had to convince myself that it wasn't a Citizen's Arrest cover. The other three songs follow suit with gnarly vocals, sick guitar, and lots of intensity. They actually reminded me a bit of Tragedy on more than one occasion, though Reason Of Insanity has a harsher and rawer sound overall. Sick Abuse comes at you with a sick attack of sound. Strained and growling, almost inhuman, vocals scream over punishing grind guitars and frenzied drum beats. Every once in a while they will mix it up with a catchy beat, that is, right before they head back into the thrashing hardcore. They fit six songs on their side of this record. The first 100 of these 7"s will be on red vinyl with hand screened covers. LO (Eminent Domain/PO Box 884/Poplar Bluff, MO 63901)

RENEGADE YOUTH/PARA LA GUERRA • split 7"

Para La Guerra have this serious Jeromes Dream thing going on; they do it rather well, but it does sound like JD. It's 3 songs with high pitched vocals that are all over the place and cool intricate guitar parts to hold it all together. Solid. I dug this. Renegade Youth are not nearly as exciting to me, they just show up play five songs you are not sure if you even heard, then leave. Oh yes, it was that uneventful. Cool DIY packaging, though. AM (Joseph/5000 Atlantic View/St. Augustine, FL 32080)

KILLED IN ACTION/CRUCIAL UNIT • split 7:

Killed In Action play super fast stuff they label as bandana thrash. Personally, I heard a lot of similarities between them and What Happens Next? or even 9 Shocks Terror. Their lyrics, however, have a greater silly side and a very developed sense of irony (even when mocking themselves). And, hey, they cover Project X! Crucial Unit calls themselves grind, and though they thrash most definitely that is pretty close to what they are. Every word, every note moves by at lightning speed. Their five songs are over before you really have a chance to sit down. Again, a lighthearted and heartfelt mix of ideas is presented in the lyrics. They do an Agnostic Front cover. A surprisingly satisfying record all around. LO (Fast For Life Records c/o A. Mike Myers/3918 24th Ave. S/Seattle, WA 98108)

HEWHOCORRUPTS/WILBUR COBB • split 7"

Hewhocorrupts play straight up grind core with nasty vocals and total amount of brutality; slow and heavy. Wilbur Cobb are much faster and thrasher; they go fast and rage from beginning to end with speed and violence. KM (Vendetta/Berliner Str. 29/13189 Berlin/Germany)

IT TAKES ALL KINDS/THE YOUNG ONES • Your Community Is More Than Where You Live split CD

It Takes All Kinds play aggressive and stripped down punk with female vocals. Much of what they did reminded me of Naked Aggression, and not just because they do a cover. They have inspiring lyrics about making the scene better, people that fuck up the world, how the internet mediates people's relationships in negative ways, and much more. The lyrics are pretty good, and definitely made me smile more than once. The Young Ones have an early nineties East Bay punk sound. It is raw and it hits all the right spots for that punk feel. Their lyrics are also surprisingly good, as their brand of discontent comes with a sharp eye for detail and parallels. Breathing fresh air into what they play, each of them succeeds in bucking the norm and challenging the listener. And that rocks. Both bands are from New York state. LO (Punks Before Profits Records/PO Box 57/Olean, NY 14760)

FUNERAL DINER/STAIRCASE • split LP

I hate to just generalize this record so quickly, but basically if you are into Portraits of Past you will almost definitely like this. Funeral Diner is, from what I hear, Nexus 6 except with the second drummer from POP, while Nexus 6 had the first drummer. Their music is melodic, yet can get fast and loud. They play four of their own songs—all of which are fucking awesome—and one Portraits of Past cover (the first song on the split with Bleed). Staircase is a perfect compliment to it's neighbor on the other side of this record. I would say they remind me somewhat of Bury Me Standing, due to their heavier parts mixed with slower parts and melodic singing. I've listened to this record over and over while riding my bike back and forth from school, and I must say that I totally love it. The inserts are on translucent paper and the images on them correspond with the cover if you line the names up. One of the best records I have listened to in a while. Both sides are hella long. RG (Ape Must Not Kill Ape Records c/o Ebullition/PO Box 680/Goleta, CA 93116)

REDENCION 9.11/MARCEL DUCHAMP • split tape

Two punk rock bands from Chile. Lyrics in Spanish are angry, political, and revolutionary on both sides. Redencion 9.11 play a more diverse style of punk with longer songs that can carry the weights of their politics for a longer ride and stay just as rocking as Marcel Ducamp does with their vast crustie anarchists noise. Long live Chilean underground DIY. MR (mesapunkrecords@hotmail.com)

EXISTENCH/DREAD 101 • split 7"

Dread 101 play thick and brutal hardcore in the vein of His Hero Is Gone. They keep it raw and keep it mean with every riff and every dark lyric. They utilize the popular one high singer and one low singer style of the grind genre along with catchy hardcore rhythms to create a good, harsh sound. Dread 101 hail from the Czech Republic. Existench are from Canada and they play fast, metal laced grind with lots of bite. Again, the familiar two vocalists style over harsh beats and, again, a good sound overall. Their crispness allows one to really appreciate the sound. LO (Malaria/PO Box 153/75661 Roznov P-R/Czech Republic)

**THE LAST FORTY SECONDS/
A TRILLION BARNACLE LAPSE • split 7"**

At least in my mind The Last Forty Seconds keep getting better and better. These two songs here are further proof that there is no stopping them. This is what emotive hardcore is supposed to sound like; not watered down and pretty, but tortured and sad, angry and desperate, not screechy and silly, just heartfelt and beautiful. Cool, I want more. A Trillion Barnacle Lapse put the "emo" back in "demolition," just like I Am The Resurrection does now and Honeywell did a few years ago. Their music is a spastic and driven conviction that reminds me of Spirit of Versailles and maybe Locust, though I don't really want to say that because I don't like the Locust very much, it's just that Barnacle uses samples and a keyboard and their songs are fast and, well, insane, too. I think that by the time you read this, this record will be already sold out. They only made a few copies. If you see it anywhere, grab it and hold on to it. MH (Pretty in Pink Records, couldn't find an address)

ABUSO SONORO/NO VIOLENCE • split 7"

Two bands from Sao Paulo, Brazil on this 7". Abuso Sonoro play hyperspeed two chord hardcore with gravel throated vocals. Their lyrics deal with a variety of social issues. They contribute four tracks. No Violence contribute three tracks of thrashing hardcore with a few changes. The first tune has a slower groove part and a mosh part. The other tunes are more straight ahead thash. SJS (Contra-ataque c/o Angel Bruno/Cx. Postal 2098, Santos/Sao Paulo, 11060-970/Brazil)

MELEE/THE CANCER KIDS • split 7"

Melee has barfy vocals and a low-riff recording, and in general it's crazy thrash. It's kind of imaginative and not just straight-forward boochie-boochie boringness. Vocals are often sung slow with a painful, grueling intonation. The lyrics are rather negative or just plain not serious. They want to fuck The Cancer Kids up, along with some other bands. The Cancer Kids play a little faster (oooh, take that Melee), with similarly amusing lyrics, yet they also have some meaning to some of them. I just want to say I love fucking thrash with blast beats. RG (Endless Knot/PO Box 230312/Boston, MA 02123) or (Social Napalm/PO Box 4073/Chelmsford, MA 01824-0773)

MINORITY BLUES BAND/J CHURCH • split 7"

Minority Blues Band got one fast, melodic, poppy song and one faster hardcore song. Both are very hard to find anything wrong with. Driving drums with good emo vocals and hot rod guitar. J Church have two cover songs recorded live on the radio. One by the Subhumans, and an odd Cringer one. Good recordings. Both bands rock. MR (Snuffy smile: 4-1-16-201 Daita, setagaya-ku, Tokyo, 155-0033, Japan.)

TR/SUTEK CONSPIRACY/CATHETER • 3 way CD

I had never heard any of these bands before listening to this CD. By the look of the packaging, and what I thought Sutek Conspiracy sounded like, I was expecting a screamo release. This is not screamo; this is heavy and crazy grind. Well, TR (whose full name is Totally Ridiculous) calls themselves power violence, but really it is all some form of grind here. Each band plays five or six songs, so you get a nice taste of each. Though they play the same style, the bands are easily distinguished from one another by the changes in volume throughout the CD and their particular style. I found TR to be the hardest of the three. They have an unrelenting attack on your ears. Sutek Conspiracy combines some melodic hardcore elements with their grind, so you get a catchy and heavy hybrid. I liked their stuff the best. Catheter take it right back to the heavy shit and the volume soars during their songs. Try not to get crushed by the weight. This CD comes with a nice looking booklet that has lyrics for each band. LO (Heretic/111 Parkview Ct. #7/Pekin, IL 61554)

THE STIFFS/HANK EARL CARR & THE EXPLODING STATE TROOPERS • split 7"

Hank Earl and the Exploding Troopers play real fast and straight forward hardcore. They remind me of a lot of '80s hardcore bands that just played really fast and have since been forgotten. Not bad, but nothing super special either. Probably fun to see live. The Stiffs are a straight up Misfits copy. They don't try to color out of the lines, and in truth their songs are pretty enjoyable (provided that you enjoy the Misfits of course). This 7" is free in the local area where they are from, and compared to a lot of "limited local area only" releases this is a really good record. KM (xnegativeyouthx@hotmail.com)

BETERCORE/POINT OF FEW • split 7"

Holy shit, Betercore are fucking nasty sounding. A total fucking wall of noise. A wall of force. Thrash and violence and screaming vocals. Ouch. Point of Few are just as tense and powerful. They blast away with their thrash hardcore attack. This is a really good sounding record. Totally sick and brutal with great production compared to other releases by both of these bands. Brutal and powerful! KM (Balowski Records/Haarweg 287/6709 RX Wageningen/Netherlands)

**GOVERNMENT SATIRE/
DEFIANT TRESPASS • split CD**

Government Satire plays politically charged punk rock. Male and female vocals belt out songs of resistance and criticism in each track. The music is upbeat and raw. At times, this band reminds me of Naked Aggression. They put twelve tracks on this CD, and a handful of them are good. If they could have left off the ones that are just sort of okay it would be much easier set to listen. Defiant Trespass adds another nine tracks onto this CD. Their stuff is similar to Government Satire's with its very raw punk sound. Though their vocals are deeper and the sound overall had a thicker tone to it. Again, angry and rebellious lyrics abound. And, again, their are some better songs mixed in here amongst the others. For my tastes, they could have made a stellar split 7"—though there are bound to be people out there who would jam on all 48 minutes of this split. LO (\$6 to Chris/Square Of Opposition/2935 Fairview St./Bethlehem, PA 18020)

LAST CHANCE/FALLAS DEL SISTEMA • split 7"

Last Chance play up-tempo hardcore that combines the harsh layers of a bands from the South (like His Hero Is Gone) and the fast parts of hardcore thrash. They throw in catchy breakdowns all over the place to keep you sucked in as they move from part to part. Their dark lyrics fit the sound well. Fallas Del Sistema plays unbending fast hardcore with great political lyrics. I like the way their two songs address pro-choice issues and the massacre from December 22, 1997 in an intelligent manner and show true concern for the issues addressed. Since they have such a straightforward style, lots of passion, and sometimes sing in Spanish, I can't help but be reminded of Los Crudos or Youth Against. Both bands have a very honest style, which makes me like this record. LO (\$3 to Jason Garvey/13506 Heritage Pl./Fort Smith, AR 72916)

TEAR IT UP/DOWN INFLAMES • split 7"

These bands sound really alike, if I didn't know this was a split I probably wouldn't even notice that they're actually two different bands. The sound is trashy hardcore which reminds me of bands like What Happens Next and Lifes Halt, but the music isn't as good and the lyrics are pretty dull. This isn't really that bad, I just really don't have much to say. I'm sure some kids will eat this up. ADI (Die Hardcore Records/PO Box 7421/North Arlington, NJ 07031)

DxIxE/REALIZED • split 7"

DxIxE play a very familiar brand of thrash and grindcore that seems to be mastered by the punks in Japan. Growing vocals and unrelenting thrash beats power their way through 5 songs on one side of the record. Realized play similar stuff. Lots of speed and noise and chaos. They have intriguing song titles like "High On Stench" and "The Kid Who Robbed Japan", but they don't list any lyrics so I can only guess what they are about. For this reason, I find myself favoring the DxIxE side. They have lyrics like "realize total grind" and "alcohol drunk and all night needle to the ear." Crazy shit all around. LO (Regurgitated Semen Reels. c/o Sandro Gessner/Strasse Des Friedens 45/07819 Mittelpoellnitz/Germany)

SEEIN' RED/VUUR • split 7"

Another split release from Seein' Red. This time they are coupled with Vuur. It is a good match. Both bands play raging political hardcore. Vuur are a bit more violent and pissed sounding; a total wall of aggression and hardcore noise. Seein' Red are doing exactly what they do best. The record comes with a nice booklet with explanations and what not. Great stuff. KM (Day One Records/Nico Olensweg 151/2260 Westerlo/ Belgium)

**ROBERT NANNA/
ELIZABETH ELMORE** • split CDep

Okay, a CDep with just two songs is kind of lame. When you think of how much stuff a CD can hold, to put two short songs on it just seems wasteful. However, you have to also ask yourself just how much more of this stuff you want to hear... I can't quite decide. Both songs are vocally driven semi-acoustic jams. One is male, the other female, and they sort of have the stereotypical qualities of those styles in each of them. Elizabeth's song is very sweet and soft, but full of emotion and personal depth. She has strong accompaniment and lots of flowing parts. Robert's song is a little grittier around the edges, and appears to be just him and the guitar. It is soft spoken as well, but has more of a folk influence. When I listened to this CD just one time through I was sort of disappointed. However, after leaving it on repeat for a half hour or so, I began to appreciate it more. Call me old fashioned, I still think I would prefer this as a 7". LO (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

URKO/MINUTE MANIFESTO • split LP

Fourteen tracks of blitzing speed thrash from Minute Manifesto. For the most part they live up to their name with fast rippers that get right to the point with no wasted breath; get in, blurt it out, fuck everyone up, and get the fuck out! Though they can do some slow and heavy as well. Urko are pretty much in the same line with eleven tracks of totally negative thrash. Not exactly inspirational, more like a reason to slit your throat... For those that like it fast and negative... KM (Enslaved/PO Box 169/Bradford/West Yorks/BD1 2UJ/United Kingdom)

WHIZWOOD/THE FREAKS UNION • split LP

Whizwood play fast punk rock with a thrashy metal edge. It is clean and flat, having simply a more classic punk feel than anything else. They play six songs, most of them with the aforementioned sound and one that sounds like some kind of glam rock cover. (Though I fear it may be all their own concoction.) The Freaks Union follow another classic punk genre, but a more melodic one. They have a mix of old Bad Religion melody and circle pit, snotty punk. In a few songs, they include ska influences to mix things up a bit. They include a lyric sheet for their nine anthems of politics and rebellion. LO (Peter Bower Records/PO Box 132/Leeds/LS6 2RR/England)

**MACH TIVER/EIGHTEEN HUNDRED AND
FAKED THEIR OWN DEATH** • Rock Eight • split CD

Mach Tiver songs are mid-tempo and noisy while still maintaining a certain amount of melody. The best comparison I can make is Shotmaker. While not attaining the intensity level of said band, they do get things moving here and there. At times Eighteen Hundred... stray dangerously close to the precipice of being overly poppy. At those other times when the pop is being held in check the jangly guitars hold a strange intensity, something like Embrace, Rites of Spring or early Jawbreaker. Each band has four songs, one of which is a cover that probably should have been omitted. BH (Red Elephant Records c/o Adam Goodwin/149 English Settlement Rd., RR #4/Trenton, ON/K8V 5P7/Canada)

FLY EVERYWHERE/STEPLEADER • split 7"

One song from each band. Both are fairly similar, soft and slow indie rock stuff with bland vocals and no real energy or any elements that draw me in to these songs. No lyric sheet. MR (www.sunseasy.com)

**ROB AND THE PINHOLE STARS/
RANGELIFE** • split 10"

Rob and the Pinhole Stars play gentle pop rock with some keyboards and strings and things added in to fill up their sound. Pleasant melodies, strummed guitar, and breathy vocals are the basics of these tunes. Rangelife play a similar blend of quiet music with peaceful vocals and simple lyrics. Two singer songwriter combos with expanded bands on this record. SJS (Forty Five c/o Robert Deneke/Langse Str. 19/39345 Uthmoden/Germany)

**MAURICE'S LITTLE BASTARDS/
THE PANTAPHOBICS** • split CD

This CD is titled "Rock and Roll Will Never Diet Soda." Unusual mix. Maurice's Little Bastards puts the circle around the A in their name, and it does indicate the mood a bit. The sound is sort of straight ahead snotty punk. They seem to enjoy themselves. I didn't get a feel for the vocal content. The Pantaphobics are quite different. Slow, quiet, and moody with reverb in the vocals, and one track that includes a keyboard. DF (Animal Head Records/7709 Fletcher Bay Rd./Bainbridge Island, WA 98110)

NINETEENEIGHTYFOUR/CONATION • split LP

I can tell a lot of work went into this record. The covers are all done by hand and have a layer of velum on the front with a screened image. Comes with a great newsprint booklet with lots of info on many of the evils in the world and it's very well put together. I can't tell which band is which due to the fact that there are no names on the center labels saying who is who... but one side is screamy metallic hardcore with emo breakdowns and big build ups. The other side is metal too, but has some grind parts, and reminds me a bit of Infest in the way the guy sings at times. The recording is kind of lacking in quality so it takes away from the overall effect. But all in all this is a cool record. You should check it out if you can find it, but it's limited to 300 copies. MO (The First Blood Corp./PO Box 430 Newton/Sydney 2042/NSW Australia)

FREAKS UNION/WAT TYLER • split 7"

Freaks Union play three tracks of punk rock with a sense of humor. Short, loud, and fast 77 style punk. Wat Tyler play three tracks of similar punk rock. The first is a poke at religion, the second a fuck off to football, and the third is a blend of Irish folk and techno musics. SJS (Peter Bower Records/PO Box 132/Leeds/LS6 2RR/UK)

AVSKUM/REALITY CRISIS • split 10"

This is a good combination for a split 10". Avskum are from Sweden and they play great Discharge influenced hardcore. It is well done and enjoyable. Reality Crisis are from Japan. They also play a sort of Discharge derived hardcore, but they are a bit more harsh sounding and slightly more crazed. Both bands have political lyrics, and both bands are doing their sound quite well. Recommended to the grind/crust peace punk crowd who will totally dig this split 10". KM (Answer Records/Hase Bldg No. 2 B1/5-49 OSU 3/Naka-Ku Nagoya-City/Aichi 460/Japan)

I EXCUSE/MANIFESTO JUKEBOX • split 7"

2 Japanese punk bands. I Excuse plays fast and slightly poppy punk with some emotion and lyrics about the world today and staying punk. Manifesto Jukebox seems to be a little more rock to me. Some of the guitar work reminds me of Party of Helicopters. It's really quite good and catchy for an indie rock style music with a punk edge. These guys stand out to me a little more than I Excuse (though their side is still pretty good). RG (Snuffy Smile/4-1-16-201 Daita/Setagaya-ku/Tokyo 155-0033)

SUTEK CONSPIRACY/AMPUTEE SET • split 7"

Sutek Conspiracy contribute three short tunes of loud and fast metal with political lyrics and screamy vocals. Amputee Set contribute one track of mid tempo rock with a spare sound. The words deal with a betrayal by a former friend. SJS (Interference Records/1810 Riback Road/Columbia, MO 65201)

WADGE/SHIT ON COMMAND • split 7"

Shit on Command are just crazy demon grind/noisecore from the beginning all the way through their side of this record. Real evil shit, especially the vocals. Wadge have some demon evilness as well but not all the time. Part evil black metal and part low, heavy, yelled, toughguy powerviolence. These two bands are a good match. If you're into insane drum machine grind then this is your shit. FIL (Regurgitated Semen Records c/o Sandro Gessner/Strasse des Friedens 45/07819 Mittelpollnitz/Germany)

HELLNATION/MERDA • split 7"

Merda play screamy, messy thrashcore with some tempo changes. They contribute five or six tracks to this split 7". Hellnation contribute six tracks of thrashcore. Their tunes build a wall of distortion with screams on top. SJS (2+2=5 Records c/o Douglas Alves Junior/Caixa Postal 1668/Sao Paulo, Brazil)

UNHOLY GRAVE/IDI AMIN • split 7"

At this point you either love or hate Unholy Grave. They have a billion releases under their belt, and you are either emphatically excited about more crazed thrashing grind madness or you are severely allergic and wish to never hear their god awful noise again. Idi Amin are just as crazed. They play sick and ugly thrash that is really caustic. Yikes. This record is not for the weak at heart! KM (Wicked Witch/PO Box 3835/1001 AD Amsterdam/Netherlands)

**HACKSAW/
MERCURY THE WINGED MESSENGER** • split 7"

Another great rockin' track from Hacksaw. They started out as this totally Swiz inspired hardcore band and now they are playing snazzy rock and roll hardcore with only some vague Swiz elements. I still enjoy them, though honestly I can't say that others will. As for Mercury The Winged Messenger... the only thing I liked about them was the title of their track which was called "Minions of Goat Christ." The music was boring. KM (Global Symphonic Records)

V/A • Be Quick Or Be Dead 7"

A grindcore comp with bands from Italy and Sweden. There are twelve bands on this 7", six from each country and many of them do more than one song. If that doesn't explain just how fast some of this stuff is, perhaps this will: it is REAL FAST! The bands on this comp are Last Security, Tortuga, Assel, 3 Torquemada, Sewn Shut, Entropia, Left In Ruins, Ohuzaru, and Accursed. I found myself to be familiar with the bands from Sweden (in fact I review records from some of them in this issue) but the Italian bands were all new to me. Listening to this comp was a lot like listening to the "Bleeceeeeeaaaargh!!" comps. By the time you realize it is something that you like, it has already blasted past you and you are two bands away from it now. This record displays the talent of all these bands to pummel the listener with sound in an unrelenting grind and thrash attack. Intense shit all around. LO (Sly Actions c/o Marco Rapisarda/Via Tommasco 41/30030 Scaltenigo (VE)/Italy)



Seven Days of Samsara

photo by Fil

SOUTHPORT/LONGBALL TO NO-ONE • split 7"

Longball To No-One sound exactly like The Get Up Kids if they were from Japan, and by this point you should already know if this appeals to you. If you are into this sort of thing, they do it really well. There is a lot of energy here and it has had me rocking all afternoon. Thumbs up. Southport have a similar sound going on, but it's a little less indie sounding and just more punk. Think The Descendents, which is fine by me. Seriously, check this out. It's been a while since someone has made this type of music sound exciting again. AM (Snuffy Smile/4-1-16-201 Daita Setagaya-ku/Tokyo 155-0033/Japan)

**BETTY GONE BAD/
THE AMERICAN MONSTERS** • split 7"

The American Monsters sound akin to many a Kill Rock Stars band—think The Frumpies crossed with The Peches and you will be in the general area. Their side has no lyrics and the vocals have that lo-fi distorted sound to them so I am not really sure what is being said, but it sounds pretty right on. Betty Gone Bad are similar in sound, only that they are a little bit more polished—not in an overly sugary way, just much cleaner. They did include lyrics though and their two songs deal with taking the radio back and how women are capable of doing everything men can often times better (right on!!). Oh and it's on pretty red vinyl, yay. AM (Modern Radio/PO Box 8886/Minneapolis, MN 55408)

THE ATLANTIC MONTHLY/DINA • split 7"

The Atlantic Monthly are from Vienna and have put down a very soothing indie track for this record. Their "Trains About To Leave" has all the reflection and moody introspection of any other good song of this genre. All their pieces flow together to create a very listenable song. Dina contributes two more indie songs to this release, though theirs are more poppy and sound like Texas Is The Reason at times. Dina's lyrics seem a little more cryptic, even though the main personal themes are plain. These two bands complement one another in as much as they differentiate styles within the genre they fall into. LO (Fire Walk With Me/PO Box 65/1100 Vienna/Austria)

THE SHIVERING/FUNERAL DINNER • split 12"

The Shivering brings me back to a time when emo was pretty and melodic but still had its ties to hardcore. This reminds me of Current, even the singer's voice has that raspy factor to it when he sings. I think the vocals could use some work, they're a little too off key sometimes and it gets frustrating because it brings the songs down. I think if they spent more time recording the vocals they might have turned out better, because it sounds like the singer has it in him to do better. Funeral Dinner is chaotic and noisy. I don't really like them but I think they make a good contrast to The Shivering while still being able to share fans. ADI (Unfun Records/PO Box 2122/Saratoga, CA 95070)

V/A • Troubleman Mix Tape double CD

Damn! Two CDs of all the stuff you've come to love as part of the Troubleman family and other stuff that Mike likes right now. So imagine he made this just for you, like a mix tape your buddy would make for you. There is all sorts of experimental stuff on here, as well as more typical punk. Troubleman has become very popular over the years for releasing shit people love and shit that blows your mind. There are fifty bands on this compilation. Some of the more notable bands are Lightning Bolt, The Red Scare, Rah Bras, Blonde Redhead, Red Monkey, !!!, Melt Banana, Convocation Of..., Song Of Zarathustra, Flying Lutenbachers, Black Dice, Sean Na Na, Sunshine, Excelsior, Men's Recovery Project, The Locust, Unwound, Erase Errata, and Outhud. Ack, so much stuff! LO (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

V/A • Skulls 7"

Punk! Thrash! Attack! Go! This is so good, 12 songs, 11 bands on a 7" all playing punk thrash in the 80's vein. International bands from Australia, Japan, The Netherlands and the United States—Tearitup, Seein' Red, AVO, Yawp, Real Shit, Outcold, Milkman, Rawride, Creeping Jesus, Deadstare and The Neighbors. I haven't jumped head first into the thrash revival going on nowadays, but this makes me realize why people go ape over this shit. Beautiful cover artwork, comes with foldout poster/lyric sheet. AMAL (Kangaroo Records/Middenweg 13/1098 AA Amsterdam/The Netherlands)

V/A • For Those Who Stand CD

This is touted as a gay rights benefit compilation, and the CD comes with some information about the organization to receive the donations. It is a great concept, but unfortunately most of the bands on here have simply used this as a format for self-promotion. Most songs are previously released, and most of the bands have absolutely nothing to say about said topic, but rather only list information for ordering their catalog of merchandise. You people should be ashamed. How often do you have the chance to have a track on a compilation that is actually about something? Almost every compilation that comes out these days is simply a budget sampler, and to reduce this to that level is just plain wasteful. Here is a great forum for thoughts and ideas, and you just squander it!! Ugh. Morons. The line-up includes Refused, AFI, The Cause, Boy Sets Fire, Snapcase, Shai Hulud, Indecision, Abhinanda, By The Grace of God, Against The Wall, Good Riddance, By A Thread, Elliott, (International) Noise Conspiracy, and the Judas Factor. Again, almost every song is previously released. Sure it is for a good cause, but why not just donate some green to the cause of your choice and skip this pathetic budget sampler masquerading as something more. Cudos to The Judas Factor and Tear It Down records who actually have thoughts to share and good intentions in their hearts, but to the rest of the bands involved I say shame on you. KM (Tear It Down/1024 A Shotwell Ave./San Francisco, CA 94111)

V/A • Anti-Corporate Degenerate Noise CD

This is a comp to benefit *Eatshit* 'zine. The featured bands are The Aborted, Damaged Goods, Menticide, The Phillip Glass Band, Justified Anger, The Whiskey Dix, Vaginal Discharge, Oppressed Logic, Locos, Litmus Green, The Decoys, Prescott C., The Voids, River City Rebels, League of Struggle, and Someone Else's Problem. Each band contributes one to two songs and a small insert. For the most part the bands play run of the mill punk and thrash. Exceptions include the folk stylings of Vaginal Discharge, the melodiousness of Prescott C., and the horns of the River City Rebels. BH (\$5ppd to Morton/Box 4766/SLT, CA 96157)

V/A • Ghost in the Gears CD

Cave In: Machine gun drums, heavy duty rock 'n roll, spastic, Iron Maiden? Megadeth? Grim Reaper? Sounds like something off of the Shocker soundtrack. Milhouse: 30 second ditty... fast, but not very interesting. Forty Days Rain: Reminds me of local metal heroes Uphill Battle (recently signed to Relapse). EVOLUTION! Pretty damn good. Garrison: Mineral-esque and way too slow until the end... get the 7" instead. That's All She Wrote: Spazzy noise. Popularized in San Diego last decade. Better in San Diego last decade. Converge: Sounds an awful lot like Converge. Daltonico: Reminds me of mid-90's Florida pop-punk a la Radon or Don's Ex-Girlfriend (on the first No Idea comp). Zegota: quirky punk. Devola: thrashy, squealing vocalwork. Hassan I Sabbath and the Holy Hand Grenades: Pretty solid thrashing hardcore. Indecision: Ass-kicking cover of Fugazi's "Merchandise." Jerome's Dream: Somebody's attacking Beaker from the Muppets! Save him! Force Fed Glass: Horrible recording with no distinguishing features. Intense live show, I'm sure. Catharsis: They're all starting to blend into each other. Can't tell one from any other. Except this one is about six minutes long. Guernica: Read Catharsis. Take about five minutes off the playing time. Bastain: Is this Guernica? Oh wait... it was Guernica's second track. Bastain: More machine gun drumming. Super-fast guitar riffing. Cool breakdown. Finally something to break the cycle. Dahmer: The singer won the Satanic belching contest, hands-down. Good Clean Fun: "Loser.com" off of On the Streets Saving the Scene... Obviously their wit and catchy brand of hardcore gets my stamp of approval. Even if I do fancy myself a "digital Don Juan." Love Power Electronics: Some damn creepy samples and well-done noise. Really dope. 19 bands, 20 songs, 56 minutes. DO (Iodine/1085 Commonwealth Ave., PMB 318/Boston, MA 02215)

V/A • Reno: Where Dreams Come To Die LP

This is a pretty good compilation. All the bands come from Reno, Nevada (no, duh) and my favorites were This Computer Kills and The Scurvy Bastards. The only problem is that the lyric sheet and the back cover of the LP have the song orders listed differently and it was sort of confusing to figure out which bands were which at times. The line-up includes Redrum, Headgrenade (great name), Vae Victis, This Computer Kills, The Livid, The Shookups, Bloody Victim, Iron Lung, and All Opposed. KM (Sedition Records/PO Box 13618/Reno, NV 89507)

V/A • Destroy New Granada 12"

A compilation of music, words, and art. The bands included within are The Blood Brothers, Born Dead Icons, This Machine Kills, Harum Scaram, Talk Is Poison, Hail Mary, Palatka, The DGQ, and The Red Scare. Definitely a great line-up of bands, and they all manage to fit one side of the vinyl. Along with the band inserts in the booklet are pages done by labels/distros/zines telling what their ideas on punk and DIY and stuff means to them. It's almost always a great idea when records have much more than just music in them. The message this compilation puts out is one of strength and intelligence, a refreshing concept. And it comes on red vinyl with some crazy black arrows going around it. RG (Sound Virus/PO Box 55783/Valencia, CA 91385)

V/A • House Tour Pennsylvania CD

31 tracks at 65:21 minutes. This CD contains 31 tracks by 18 bands recorded in a variety of basements, living rooms, bedrooms, and kitchens scattered throughout the expanse of rural Pennsylvania. All of the tracks are demo recordings made between 1990 and 2000 by Greg Knowles on various low tech recording devices. Some of these bands have their own releases on Chumprite. Others do not. You will find man takes on DIY punk rock here, each with their own personality. The sound quality for these songs is quite good and it is nice to have this document of some of the folks mentioned in the pages of *Chumprite* over the years. Inside you get some stories about the various recording devices used and Greg's philosophy on DIY recording. SJS (Chumprite/PO Box 680/Conneaut Lake, PA 16316-0680)

V/A • Songs For Cassavetes CD

This CD serves as the soundtrack for the film by the same name. The video was reviewed about a year and a half ago in HaC, but to refresh your memory it was a mix of live bands and testimonials from those involved about the use expression within the scene. Most of the bands covered fall under the K Records or Kill Rock Stars genre. On this CD there are live tracks from The Make-Up, Further, Sleater Kinney, Some Velvet Sidewalk, Unwound, The Peeches, Tullycraft, The Hi-Fives, and Dub Narcotic Sound System. There are also songs from Bratmobile, Crayon, Chisel, and Semiautomatic. For anyone into these bands, the live tracks are pretty good. I liked the fact that they had multiple soundbytes from the movie that represented its theme. Cool. LO (Better Looking Records)

V/A • New Disorder Soda CD

I think it's safe to say that the compilation CD is the worst form of music medium there is, and it is single-handedly responsible for the death of people's interest in compilations all together. However, I like New Disorder, so I'm gonna ease up on the criticism. This CD features 25 tracks from such acts as What Happens Next, Talk Is Poison, The Bananas, J Church, Fleshes, Midnight Laser Beam, Miso Militia and many more. Midnight Laser Beam is fucking awesome by the way, cool new wave without sounding too wimpy and contrived. Worth buying just for their song alone. Also, Will from New Disorder wrote this cool intro to the CD in the booklet that kind of got me through the heart... check it out. MO (New Disorder/115 Bartlett St./San Francisco, CA 94110)

V/A • Born In Hell. Raised In Jail 4 way split CD

Four bands, 10 songs, 45:38 minutes. First to bat is Bloodjinn who rip through two metal-hardcore songs. The first song would be really cool except they tried too hard to outdo themselves and put some random core Dillinger rip off part in the bridge that really didn't fit. Bloodjinn are pretty fucking heavy and are definitely above average for metal-core. Next is Sever The Fallen who are another metal-core band and are similar to Bloodjinn but not quite as action packed. Next is Acedia who are the highlight of this CD for me because they play fast as well as incorporating lots of heavy riffing. I reviewed their 7" also and that was good as well. This is a band I should be paying more attention to. The last band on this CD is The End Of All. They are similar to the first two bands, yet not as tight, but are still a decent metalcore band which is what this release seems to be all about. Metalcore, metalcore, fast metalcore and more metalcore. ADI (Tribunal Records/PO Box 49322/Greensboro, NC 27419-1322)

V/A • Tomorrow Will We Worse Vol. 1 CD

This is the CD version of the first volume of these crazy compilations on Sound Pollution. Eight bands with real fast and intense punk/hardcore thrash—and there are up to seven songs from each band. Since they go so fast, this makes them all easier to digest. While I had my own personal preferences, I can't imagine that someone willing to buy this CD would be too disappointed with any of the material (especially since the bands are Capitalist casualties, Flash Gordon, Nice View, Hellnation, Spazz, Fuck On The Beach, Real Reggae, and Charles Bronson) which is a wild mix of Japanese and American thrash. The Charles Bronson stuff is live and the Spazz stuff is all Man Is The Bastard covers. This comp was originally pressed as a four 7" box set, and still exists as a non-box set you can buy. LO (Sound Pollution/PO Box 17742/Covington, KY 41017)

V/A • The BRYCC House Benefit CD

A diverse selection of bands that I'm assuming have played the Brycc House, an autonomous youth center in Louisville. Twenty-five songs, mostly hardcore and punk. Some light poppy, some groovy emo, and some grind. A very good mix. Submission Hold and Chumbawumba. There is also a little speech by Noam Chomsky to finish it all off. MR (www.brycchouse.org)

V/A • This Changes Everything CD

Kid Kilowatt kicks things off with "The Scope": a rocking little number somewhere in the realm of Giants Chair/Sideshow dissonance, Braid Midwest indie-rock sensibilities and a touch of Blue Oyster Cult (or Rain Like the Sound of Trains?) spassiness. Good start to the comp. The Casket Lottery is heavily reminiscent of Get Up Kids in the vocal area, with a more subdued approach to their rock. Very nice. Coalesce sounds very much like Coalesce... or maybe Pantera's Vulgar Display of Power. Eulcid is "influenced by some of the best bands to come out of DC" says the booklet, and they play some intricate stuff along the Nation of Ulysses and has a kick-ass little bridge to boot. Kill Creek turns in what may be my favorite tune on the whole disc. Please see my glowing review of their latest CD under K for Kill Creek. Great. Grade's "Conceptualizing Theories in Motion" can be found on the Separate the Magnets CD; an oldie but definitely a goodie - metallic indie-rock. The Higher Burning Fire is wimpy. Pleasant sounding in a dreamy, easy listening Ben Folds Five sort of way, but without a doubt, the wimpiest number on the CD. Features the drummer of Boys Life, softly brushing the snare. Waxwing has been a mixed bag in my mind for some, but their "Laboratory" has hit me in a very nice way, with the gruff, folksy vocal stylings similar to Sharks Keep Moving, Kill Creek and Chamberlain and a punky aspect like Sticks and Stones. Quite moving. Anasarca plays one of their classic 7" songs, so that can't possibly be a bad thing. They're intense mid-90's screamo style has made their discography (a whopping 7 songs deep) a much anticipated release... Reggie and the Full Effect has been a hit with the young'uns for the past few years, and I must say... they kick out the jams here. Very Get Up Kids (sharing members) with an undeniable synth-pop charm. Krakatoa provides us with a somewhat strange mixture of old school hardcore, mid 90's emo (with spoken word segues) and false harmonic moshcore. Only okay for the most part, with hints of exception. Isis plays ultracool slowcore with some excellent use of sampling. "I saw you... away in a sea of red." The Blood Brothers go a little over the top in their snotty punk thing... I met a couple of these guys when they were in Vade (an AMAZING Seattle-area band a few years back) and they seemed destined for better things than what I get from this... I want to like this, but the vocal inflections sort of seem over-dramatized for my tastes. Sharks Keep Moving finishes up with another gem. This reminds me of the finest elements of SKM's predecessor, State Route 522... blending the mellow aspects of Karate and the beauty of Christie Front Drive. Gorgeous. A very solid sampler from Second Nature. DO (\$5ppd to Second Nature/PO Box 11543/Kansas City, MO 64138)

V/A • Viva La Vinyl! #4 LP

Lots of hard edge rock and roll about hard times, sweet love, and big drinking. There is a lot of active voice on this comp. Lots of people ready to "dig for your gold," "tear off heads," be "an airplane, baby, who will land on you," or that "wanna eat your face." The passive voice tends to be more lamenting, like the ones about having your "soul in the gutter," being "drunk again," or suffering from any other side effect of the wild life. I'm not that well versed in bar rock punk, so I don't know many of the bands on this comp. Here is a list of them: Snake Charmers, Puffball, Streetwalkin' Cheetas, Cock Spaniels, TV Killers, Flash Express, Gee Strings, The Vultures, Nikki Sudden, Geriatrix, Dialectones, The Hellbenders, Valentine Killers, Hellride, and Bonecrusher. LO (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

Exclaim

photo by Gavin Michels



V/A • Fete Stajlaer: Land of the Rats 7"

6 bands from Norway on this comp. Mikado, Smorgasbord, The Slingshot Idol, Seraphim, Skarnspage, and Safariari doing a song each covering your basic noisy chaotic/screamy bc to upbeat punk to drummachine electronica punk ditty to your sci fi space ship noises added to melodic distorted vocal piece. Hmm, I'll pass this on to the girl from Norway who lives in this part of the woods. They only pressed 300, so I'm hoping that they should sell easily in Norway... but if this review interests you, then... AMAL (Norway Rat; www.drink.to/paraply)

V/A • **A Breed Apart: On The Outside Looking In** CD

A compilation CD of ten tough guy hardcore and punk bands. Well, this is on a label called Hatecore, so it is hard to avoid thinking of the stuff on the comp as hatecore as well. Aside from the melodic cover from Hated And Proud and the Oi! track from Combat 84, these bands all play strong hardcore with a real New York hardcore/tough guy edge or a strong metal influence. Those bands are Everybody Gets Hurt, Crowd Deterrent, Through it all, Clenched Fist, Insult To Injury, Nothing Personal, Empire Falls, and 100 Demons. The sound quality is good for all of these tracks—though the same can't be said of the quality of the music. Most of it is sort of generic and some of it (like the Nothing Personal tracks) is just downright offensive. LO (\$8 to Hatecore Records/PMB 287/1075 Broad Ripple Ave./Indianapolis, IN 46220)

V/A • **Home of the Brave** CD

Based on the rugby imagery on the cover one would expect this comp to be full of youth crew music. Thus it's a little surprise that the bands on this comp do a pretty good job of covering the youth crew spectrum from 80's retro-thrash to mid tempo Sick-of-it-all style to good old mosh metal. Featured bands are Voice of Dissent, Inhuman, Demolition High Style, Frontside, Powerhouse, Within Blood, Kill Your Idols, Arms Reach, Vicious Circle, Faction Circle, No Grace, Ceasefire, Breakdown, Grim Reality, Age of Distrust, Pitboss 2000, Playground of Hate, Found my Direction, Irrelevant, and Where's the Pope. BH (Resist Records/PO Box 372/Newtown, N.S.W., 2042/Australia)

V/A • **Russian Punk Cannonade 2** CD

This CD has a collection of 25 songs from 18 hardcore, punk, and ska bands from 9 regions of Russia. All of them are from the last five years. Most of them play songs that are classic and stay true to the style in which they are written. The recordings are good and most of the songs are good as well. Since I can't type out letters in the Russian alphabet, I can only give a partial list of the bands on this CD. Some of them are F. P. G., Distemper, Toxigen, F.F.F., F.P.G., Nitkie, and Goldprick. It shows just how well the underground is thriving in this area of the world as well. LO (\$10 to Neuro Empire c/o Shemetova T./PO Box 58/123100 Moscow/Russia)

KÖNTRAKLÄSSE • demo

Swedish/UK styled punk by way of Long Beach California. While not being anything ground-breaking, this is a pretty solid tape. This band features Todd of Dystopia, but this is sounds like that. This could have come from the 80's out of Europe. Lyrics cover the environment's destruction and those in power. Solid stuff. DD (Kontraklasse/724 Elm Ave./Long Beach, CA 90813)

MOST PRECIOUS BLOOD • **Fuck Your Privilege** demo

This cassette is, by far, the best thing I have gotten for review for this issue. It is furious and fierce girl punk with heavy hardcore elements and a strong Bikini Kill influence. Their girly voices squeal out some really tough lyrics over driving punk that does not relent. It has all the great aspects riot grrl ever had, along with some modern day hardcore influences. Total raw energy and lots of emotion put into every aspect, and that makes even the barest parts great. I absolutely love this demo and want them to come play my town. Please write to me because you didn't include your address in this and I want to see you play! LO (no address)

RIPPED TO SHREDS • **You're Next** 2001 demo

There are ten songs of loose and sloppy thrash from this Washington quintet. After listening to this tape in my car for a few days, I was shocked when I went back and discovered just how many songs there were. It seemed like I just heard five or six songs each time I played it. Guess not. Anyway, this tape is indeed thrash and it has all the qualities of a demo. It is rough around the edges and contains more fury and excitement than anything else. Whenever I make a tape, I seem to cut off the last song on one side because I just can't seem to judge how much time there is. That happens on this tape, and then there is just the complete version of that one song on side two. The sad thing about that is the fact that this demo is professionally done and it seems like Ripped To Shreds kind of got the shaft on that one. LO (\$3 to Brad Stiffler/1616 Lincoln St./Bellingham, WA 98226)

DIALLO • demo

Metally thrash with political lyrics. Reminds me a bit of His Hero is Gone. Pretty decent, blast beats not withstanding. Sound quality is good too. BH (Room 101 Records/24 Three Rod Road/Windsor, CT 06095)

IN THE CLEAR • demo

For a demo this sounds really good. It's melodic, youth crewish hardcore—think of Kid Dynamite with longer, slower instrumental breaks in the songs that bust back into fast punk parts. The lyrics deal with disillusionment within the scene and staying strong with your beliefs. So yeah, not terribly original, but good for what it is. AM (42 Glover Rd./Totley Sheffield/S17 4HN/UK)

MRTVA BUDOUNCOST • **Best Shots** 97-99 demo

Brutal, raging and downright furious! That's what this tape is. Pure grinding madness. Apparently this is the second part of their discography. Political lyrics, although they aren't printed here, about everything you could want. Fans of brutality will revere it, all others will fear it! DD (Papagajuv Hlasatel/Pavel Friml, Mrstikova 393/664 82 Ricany u Brna/Czech Republic)

BALLAST • demo

Thrash with some slower heavier parts mixed in. The main vocalist is a bit too much of a shrieker for my tastes, but otherwise this is pretty decent. The sound quality is pretty decent as well. That about sums it up, not really a stand out but it is pretty decent. BH (PO Box 21530/1850 Commercial Dr./Vancouver, BC/V5N 4A5/Canada)

CARAHTER • demo

Grindy thrash from Brazil with political lyrics. It's got the requisite two singers and plenty of blast beats. The sound quality is pretty decent and the music must be good grindcore since it gave me a headache pretty fast. BH (R. Sao Joao Enangelista, 631/701/Santo Antonio 30330-140/Belo Horizonte - MG Brazil)

FUKROT • demo

See other Fukrot review in this issue. This was recorded live... sound quality is about the same, which is funny because this is a "live" CD. ADI (fukrot.cjb.net)

THE JUNIPER STRAIN • CDR

With a member of the famous Constantine Sankathi, The Juniper Strain play some chaotic hardcore that is somewhat start-stop, somewhat jangley, somewhat metal, somewhat pretty and emo-ey (is that even a word?). Since it's a CDR, I'm assuming this is a demo and not an official release. It's numbered on the back that it's limited to 100. It's interesting, and has a lot of potential, we'll see where they take it. MO (Jon Wright/3020 N. 14th St. #216-A/Phoenix, AZ 85014)

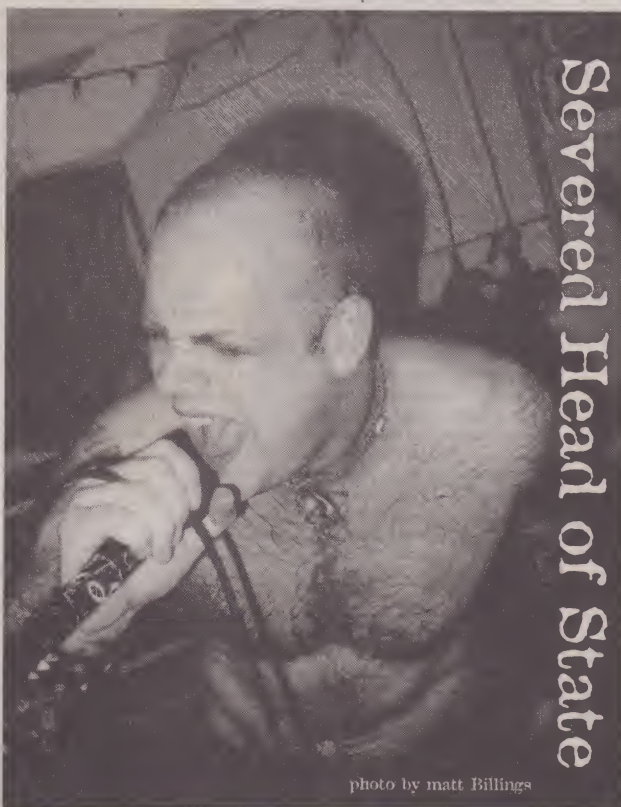


photo by matt Billings

PARADE OF ENEMIES • demo

Pretty basic thrash. Not too bad when they lay off the blast beats, but then I don't think anybody sounds good playing blast beats. The sounds quality is halfway decent too. BH (Jamie B/25 Malmesbury Rd./Shirley/Southampton/SO15 5FP/UK)

THE INSECURITY CAMERA • demo

The weird thing about this release is the fact that you get 3 different versions of most of their songs. There is a practice recording done with a boom box, an unmixed recording from a studio, and a live set. Sadly enough, the boom box recording seems to be the best of all of them. The Insecurity Camera play scratchy, thrashy demo punk with angry lyrics. The easily distinguishable choruses for "Toilet Acid" and "Go Play In Traffic" made them stick out the most in the sea of stuff on this tape. (Well, those and the Void cover.) I think they put a little too much stuff on here for anyone who was a true fan to really enjoy, and that is their biggest hindrance. LO (\$5 to Sledgehammer Fantasy c/o Phil Knowles/12780 East 2200th St./Atkinson, IL 61235)

LOOM OF MAYA • demo

Other than the fact this has music on it, I have no idea how this counts as a demo. There is no cover, no art, and no effort in packaging at all. There are lyrics though which is a major plus. This is one of those recordings that sounds like it was done on a boom-box. In the end you really can't tell what's going on beyond the vocals which are harsh and passionate. Personal lyrics that go along with the "screamo" sound. I just wish the recording wasn't shit so I could listen to it. Then it might be intense. JL (208 East Hamilton Ave./Silver Spring, MD 20901)

KID ETERNAL • demo CD

I could not listen to the whole thing. The drums sound like shit. Something must have gone terribly wrong with the recording. They simply should not sound that bad. It is totally distorted and fucked sounding. Do this band a favor and do not order their CD demo. Wait until they get a chance to do something else because Kid Eternal might have something good to offer, but as it stands I doubt anyone could really enjoy this CD for too long. KM (Kid Eternal/16 Sewall St. #2/Boston, MA 02120)

OUR WAR • demo

Another somewhat basic thrash band, this one more in the stereotypical straightedge vein. The songs are mostly complaints about various aspects of certain sectors of the hardcore scene (Christian, major label wannabes, etc). The music is pretty solid but the recording quality could be better. BH (1458 Reynolds Ave./Burlington, ON/L7M 3B7/Canada)

BLOOD RED MEEDY • demo

Lots of distorted vocals screamed over rock out hardcore. The music is even kind of catchy and poppy, but when vocals try and sing it must really suck because they mixed the vocals so far in the background that you can't even make them out. ADI (xparasitickies@aol.com)

VIOLENTLY ILL • demo

Very raw, thrashy punk. A lot of the songs have more of a mid-tempo bouncy feel to them so I hesitate to refer to this by just the thrash label. The music is pretty mediocre and the crappy sound quality doesn't help much. BH (Knot Music/PO Box 501/South Haven, MI 49090-0501)

MACH TIVER • demo

This band is a drum and bass band. After so many years of listening to drum bass guitar music it always seems like something is missing whenever someone tries to do a band just using drum and bass. That's because there is something missing (obviously), and to make up for that missing guitar you've got to have something really special and this band just doesn't. Not that they're horrible, but you really need a new angle or something to make me like just drums and bass, especially when these songs sound like they wrote them with a guitar and the guitarist didn't show up to the recording section. ADI (RR#4/Trenton, ON/K8V 5P7/Canada)

BJELKE PETERSEN YOUTH • demo

Thrash with political lyrics. Nothing really makes it stand out, thought it doesn't suffer from blast beats which is a plus. Unfortunately the sound quality is a bit of a minus. BH (\$1ppd to Neil Bramley/PO Box 668/Booval D.C./QLD 4304/Australia)

SCARE TACTIC • demo

The only aspect of this CD that I could really get into was its DIY nature. Unfortunately, the recording is quite poor, and underneath the lo-fi fuzz is equally fuzzy music. Ruff-gruff, somewhat whining vocals with guitars and drums that aren't trying to drone, but manage to come across that way anyhow. It's not that there's nothing there. It's just hard to tell from this demo. DF (\$1 plus stamps to John DiGioranni/1709 James Marshall Rd./Marshall, TX 75670)

TRAUMA • **Todo Pasa De Un Momento a Otro** cassette

Really lifeless sounding pop-punk from Mexico. I'm generally not the biggest fan of pop-punk, but this is bad even for said genre. It just feels really flat and lifeless (had to say it again). Part of the problem is the sound, the guitars are totally washed out sounding when they should be up front. The vocals lack personality and there's lots of really awkward tempo changes. These guys sound tight, but alas there's more to making good music than being tight. BH (Yori Records/Apartado Postal 1795/64000 Monterrey/Mexico)

BASQUADE INCHALA • demo

Very bare bones thrashy punk with some metal bits thrown in. The songs started to all sound the same after a few of them had gone by. Nothing really distinguishes it from all the other thrash bands out there. The sound quality ain't so hot either. BH (Roberto L./Casilla De Correo 52278/Correo Maldonado/C.P. 20000/Uruguay)

BUCKET FULL OF TEETH • demo

Good God! Please don't show this to my employees!! This opens with the following statement: "If you're not stealing from your boss then you're a fucking idiot!" Ouch. Bucket Full of Teeth are a totally festering assault of negativism and ugliness. The music is hard hitting and harsh with totally ugly vocals. The sound quality is really good, and this barely counts as a demo. And, here is the kicker, this features some Orchid members. Dripping with hatred and musical violence. KM (Bucket Full of Teeth/PO Box 9461/North Amherst, MA 01059)

WOLVES • demo

The Wolves consist of the old Orchid bass player, a member of The Last Forty Seconds, Orchid's most active roadie, and one guy I don't know. I can't really compare them to anyone. They are closer to Orchid than to The Last Forty Seconds, but not nearly as arty as Orchid. They use tempo change to their advantage and are able to build up for some explosive energy (you know the calm before the storm). Very pulsating and rhythmic with screamed vocals that aren't too harsh or annoying. In the end the Wolves just play solid hardcore. This is a good demo, and I suspect they will have a record soon. KM (Wolves/82 Montauk Rd./Amherst, MA 01002)

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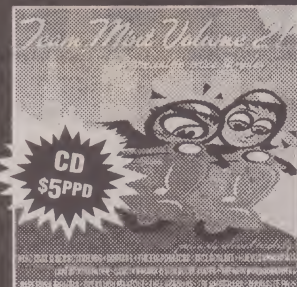


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ADMISSABLE DECAY #11 8.5x11 11RC/\$1 4pgs.

This is newsletter style 'zine that has a little extra information than most. An interview with Ancient Rites, record and fanzine reviews, and a short note from the editor are all that really fill these pages. Short, but still somewhat useful. Though they are from Hungary, all text is in English so folks like me can read it. 'Zines such as this are nice, but I always find myself wanting more than the small amount of pages can really give. LO (Mikku J-P/F6 U. 20-24 1-1/H-6640 Csongrad/Hungary)

ALARM #9 8.5x11 \$3 76pgs.

Okay, *Alarm* falls somewhere between a semi article driven 'zine like *Punk Planet* and the more music oriented likes of *Status*, but it also falls short of the goodness and personality of *Clamor*. It's got the columns and live show reviews with band promo pictures. (Puke!) More emphasis here on band interviews (which are lengthy) than being "the new medium for independent thinking, writing, seeing and listening" as it states on the cover. Bands interviewed this time around are (International) Noise Conspiracy, Bratmobile, and Sunny Day Real Estate, as well as one token hip hop interview with Mr.Lif, and a conversation with heartthrob John K. Samson from The Weakerthens, as well as Ron Hawkins from Lowest Of The Low. There's a lengthy book review/article/critique on the corporate mainstream media, short story, and some music and 'zine reviews. I don't pay \$3.50 for *Punk Planet* and I wouldn't pay \$3 for this either, but it is very professional and good. AM (PO Box 200069/Boston, MA 02120)

ARBORI TUMULUS MINIMI 4x5 \$7 48pgs.

This is a personal 'zine in which the editor spouts off his feelings about and reactions to the world around him. There are some thoughts on a few records and a bit about shows in his town. Most of the writings in this 'zine are critical of hardcore music and the hardcore scene in general. There is an essay about dogs and gophers and an essay about a rather unfortunate eighth grade teacher. This issue contains several handwritten pages that are illegible and the poorly reproduced. SJS (2100 Du Fort Apt. #204/Montreal, PQ/H3H 2C6/Canada)

ATTENTION DEFICIT DISORDER #11 7.5x10 \$4.95 80pgs.

I hate this, I'm sorry but I do. Glossy cover, CD sampler with songs from popular bands' other CDs, a \$5 price tag, and crappy ads everywhere. Short interviews with Rocket from the Crypt, Propagandhi, Vandals, Youth Brigade, Small Brown Bike, Strung Out, etc. It comes with a CD featuring songs (you probably already have) by Samiam, Leatherface, Digger, The Thumbs, etc. The one thing that I did find entertaining was the column about breaking into a store to steal video games. If you can't find something better to do with five dollars then you deserve this. FIL (PO Box 8240/Tampa, FL 33603)

BEEKEEPER #3 5.5x8.5 \$3 44pgs.

Beekeeper is a "zine from Cincinnati that combines music and personal writings. In this issue you get a long conversation with Travis of The Book Of Dead Names. Editor Andy and Travis talk about that band as well as Song Of Zarathustra. They also discuss the lack of originality in current hardcore bands, the ups and downs of interviews and meeting bands, and movies. There is a list of Andy's favorite hip hop records in which he describes his relationship with ten classic LPs of that genre. Elsewhere Andy writes about the cemeteries of Cincinnati, a summer time vacation to Philadelphia and New York City, and an expose on the band called Earth. The remaining pages are filled with record reviews. Accompanying this issue is a CDr of a Red Scare performance live on WNYU. You get eight tracks in just under 26 minutes. A solid recording of overdriven and feedback laced shout yourself hoarse chaotic hardcore. The recording seems a bit compressed but it does a decent job of capturing the energy of their live performance. Toward the end of the set the rhythm section have really worked themselves into a frenzy as the guitar lines take off for destinations unknown. SJS (Beekeeper/PO Box 198064/Cincinnati, OH 45219)

BENZINA #1 5.5x8.5 \$1 48pgs.

All of these 48 pages is one long story that follows a guy around as he hangs out with friends, goes to shows, meets a girl, etc. It's all fiction, but he implies that some of the ideas are grounded in his real interactions. It does a good job at documenting the feelings one could have from basically just living life. The layout is done with words on pieces of paper. I found it to be a good story and it definitely kept my interest, and I think there's many a person who can relate to it in some way or another. RG (Anthony/93 Booth Hill Rd./Trumbull, CT 06611)

A BOY AND HIS #7

4.5x5.5 \$1+2 stamps 64pgs. This is a handwritten personal 'zine that covers a period of change and traveling in the life of the author. He leaves the Indiana town he called home for eight years intending to move in with his girlfriend in Portland. When that plan does not work he heads back east and finds a job that turns him into a world traveler. This issue contains stories from his car trips across the US, his stay on the island of Malta, a week of fast paced travels in Europe, and many thoughts about his past and his present. Author Doug goes from planning to settle down to finding that he is more inclined to a life of travel. This issue ends with thoughts about regrets, learning from the events of one's life, and living in the present. This 'zine is very worth finding. SJS (Doug/2604 Pine Knot Dr./Vienna, VA 22181)

BRAINSCAN #15 1x2 \$1/trade 32pgs.

This is a great, tiny little personal 'zine. *Brainscan* #15 came as two parts that were tucked in a custom made envelope. The covers are transparencies and the 'zine's content is made up of tiny pictures covered by pieces of a larger story. Each page has a line or two (or maybe just a few words) and, as you flip through them, the story unfolds. One is called "Cigarettes As Currency" and the other is "Suspended Like A Star." I think the 'zine is mostly about dealing with love sickness, as it is mostly one liners but they seem to be about the same person or the same situation. "I'm thinking about how I don't think of you anymore." FIL (PO Box 14332/Portland, OR 97293)

'ZINE

BROKEN NATION 5.5x8.5 \$7 36pgs.

I know you're not supposed to judge a book by its cover, but I generally get an idea in my head of what a 'zine will be like after seeing the cover. Sometimes I'm right and sometimes I'm wrong, but rarely am I completely off base and totally taken by surprise when I start reading the 'zine. This one was definitely NOT what I expected. I was thinking it would be a personal/political type 'zine, and it is, but it's got some massive religious content. On the first page, "This is who I am. A child of God who happens to listen to punk rock, a child of God who happens to have a piercing, a child of God who happens to wear black, a child of God who is called into a life of ministry to the people society won't even touch." The rest of the 'zine has many sort of odd, morbid entries. I would probably have been a little weirded out by the whole thing anyway, but the religious stuff did it in. LK (511 West Bank Expressway/Gretta, LA 70053)

BUBBLY JOCK #1 5.5x8.5 \$1.50 28pgs.

A mix of short band interviews and some random ideas fill these pages. The disjointed nature speaks to the fact that is the first issue of *Bubbly Jock*; even their intro talks about how future issues will be better. The aforementioned interviews with Shank, Frenzal Rhomb, and Dataclast weren't much, but the article/interview with a cheesemonger about the differences in quality and availability between farmhouse and supermarket cheeses was interesting. Hopefully there is more content of that style in future issues. LO (Ross McCrae/I Ingleby Pl./Neilston/Glasgow/G78 3NQ/Scotland)

CHAQUE JOUR #17 3.75x8.5 \$1/trade 27pgs.

This is the 'zine formally known as *Cryptic Slaughter*, if you're familiar with that one. It's a personal 'zine that's broken down into these super short chapters...kind of like a Kurt Vonnegut book. Of course this makes you zip right through it. Also giving convenient little markers for when you have to put it down for a minute. This issue is about the writer's experiences with a political group based out of Spokane, WA. I found myself relating a lot to his gripes about apathetic and uneducated people, in and out of the activist community. It also has some 'zine reviews and cool little drawings. I recommend this 'zine, it speaks to me politically and artistically. BS (Giovanni/PO Box 1781/Spokane, WA 99210)

CHUMPIRE #141 8.5x11 34e 2pgs.

In this issue Greg buys a house and survives a few personal setbacks. There is talk of getting upset with the things people do rather than the folks themselves, transsexuals, old friends reappearing, and high school students. Plus you get a bunch of music, show and 'zine reviews. SJS (PO Box 680/Conneaut Lake, PA 16316-0680)

CHUMPIRE #142 7x8.5 68e 16pgs.

Chumpire expands to cover the adventures of Greg in Argentina. You get a mix of photos and a journal of places, people, food, and music as he experienced them. Entries in this issue Greg's many acquaintances, the bands some of them play in, the music and atmosphere at punk shows, and the good times had while traveling with these folks. There are writings about bus rides, hikes and walks on mountains and in parks, many kinds of food, and good times for all. [Hey! Issue #143 is out already as well! -Lisa] SJS (PO Box 680/Conneaut Lake, PA 16316-0680)

CHUNK 666 #3 7x8.5 \$3 56pgs.

Staying true to the heading of "heeding the moronic dictum" *Chunk 666* offers up a bunch of wacky bike stories and lots of photos so you can share in the excitement. First, you get an introduction to the local players and what sweet rides they have. Then they share with the reader the experiences at the WTO protests, their Millennium ride on Y2K New Year's, the goings on of a chopper bike contest in San Francisco, the highlights of their tournament aptly named the Chunkathon, and even more misadventures at a local parade and bike rodeo. They round that out with a write-up about themselves and a diary from a fictitious forefather of the crazy bike movement. If want to get in on it, you'll have to be in Portland. But, hell, if you're a punk you probably live there now or are moving there soon. LO (PO Box 5791/Portland, OR 97228)

COLDBRINGER #1 7x8.5 \$1 36pgs.

One thing that I really like about this is that the contributions are quite lengthy. So many 'zines are full of short rants that just scratch the surface of different subjects, but this one actually delves past the surface on many issues. There is a collective of people who come together to create *Coldbringer*, and that collaboration shows in the variety of content within the pages. I also really like the layout with the parchment-type paper. My only request is that this 'zine be longer! (And, perhaps, that there be less reviews...) Well done. LK (PO Box 931174/Los Angeles, CA 90093)

COMPLETE CONTROL #9 7x5.5 \$2 52pgs.

This is a documentation of the movement and anarchist scene of Richmond, VA. It's a cut and paste collection of flyers and information about rallies and protests and other positive happenings in the community. It's mostly a reflection on what's been going on and what's been done lately. I think this is great, it's fun to flip through and it gives other people who aren't from Richmond a taste of what's happening there. FIL (PO Box 5021/Richmond, VA 23220)

CRIPPLED NINJA #1 5.5x8.5 \$2 16pgs.

The layout and design style of this thing is really cool. They use shapes and filler art to make every page a complete image on its own. Most of the content pertains to something I know little about, electronic music and noise, but I read through it and did my best to not get lost in the jargon. The opening interview talks to a guy who came up with a way to make your Gameboy "track" and create different sounds for you to manipulate. Short, but fascinating. He also interviews Inklng, E*max, Tracefury, Harm Stryker, and Audio Dregs Records. In concert with these are the numerous reviews of other electronic demos and releases. LO (MP/1289 Browning Ct./Lansdale, PA 19446)

CRUCIAL 8.5x11 \$1/trade 28pgs.

Crucial is comprised mostly of interviews, and luckily those interviews are good. There is a long talk with Max of 625/What Happens Next?/Spazz fame, a reprinted interview from like 20 years ago with Ian Mackaye, and a short one with Godstomper. They also do some live show and music reviews, list places in the Bay Area that support the subculture, tell you how to wheat paste, and reprint some ideas from Emma Goldman about love and marriage. The novice nature of this 'zine is clear, but they still manage to put out something you want to read. Issue #2 should be pretty good. LO (Tom Knox/48 Camino Alto/Millbrae, CA 94030)

CUT THE TENSION #3 8.5x11 \$7 64pgs.

Cut The Tension is a large size, music based fanzine in the style of *Anti-Matter*. There are some really long interviews with The Hope Conspiracy, Count Me Out, and Rain On The Parade about what their bands are doing. They also have multiple pages of large band photos. Fan mail, stories, a Metroid tribute, and music reviews round out this issue. It is nice to see a 'zine like this that looks pretty crisp. LO/FIL (Donny Mutt/147 E Baltimore Pike/Clifton Hgts., PA 19018)

DEAL WITH IT! #1 8.5x11 free/trade 20pgs.

Anarcho feminist thought constructed by men, and primarily directed toward men. I believe they're trying to educate their readers on sexist issues in order to end the oppression of women. It's hard to say what the average reader will get out of this journal because I am fairly well read on the subject matter. Although it was well written that may take away from its goal. Personally I appreciated seeing men so educated on the matters of gender inequality. I'm just concerned it may need to be dumbed down in order for a lot of "dudes" to get it. BS (Ryan/PO Box 5841/Eugene, OR 97405)

DECADES OF CONFUSION FEED THE INSECT #30 8.5x11 \$2 24pgs.

In the latest issue of this long running personal 'zine from Philadelphia there is a long interview with the Skabs in which they discuss their songs and the lyrics. They also talk about violence at their shows and why they are leaving New York City. The rest of the pages contain intricate line drawings, poetic writings, and a freaky comic that explores other dimensions and other wor(l)ds. SJS (218 Buckingham Pl./Philadelphia, PA 19104)

DISORDERLY CONDUCT #4 5.5x8.5 \$3 88pgs.

This issue of *Disorderly Conduct* is jam-packed with interesting, useful, and thought-provoking material. There are a huge variety of topics covered, including anarchism, prisoners of war, ecology, industry, economics, and more! This certainly can't be read in just one sitting; rather, it took me several days of reading one or two articles each day. I was never disappointed by what I read in here. It is definitely worth checking out. LK (PO Box 11331/Eugene, OR 97440)

DRUGS AND DAYDREAMS 5.5x8.5 \$1 48pgs.

This is a journal of a bike trip undertaken by two guys from Portland. They set out down the coast of Oregon for San Francisco. They make their way inland at Arcata for Sacramento, scam a free bus trip to Las Vegas, and then eventually end up camping in the Presidio. Along the way they find many beautiful places, experience the odd locals in small towns, take the Las Vegas strip by storm, and engage in many acts of petty theft. The stories in *Drugs And Daydreams* are told with a pleasant sense of humor and a strong critique of work-a-day capitalism. SJS (PO Box 2624/Portland, OR 97208)

DRUNK AND PISS #5 3.74x4.25 68e 60pgs.

In the beginning of this 'zine it mentions that the local punk house uses it for toilet paper. I can understand that. This is a collection of short stories, thoughts, and other randomness. It reminds me of being in high school and having some kid tell me about everything they did the night before. Mostly it's about this kid, Alex, and his best friend, Mike, and their adventures together. At the end, there is a journal of their trip to NYC complete with pictures from their visit to the wax museum where they flick off the pope and express their affection for John Travolta. FIL (Alex/11 Alger Dr./Rochester, NY 14624)

EROTAGRAPHAMANIA 5.5x8.5 \$7 52pgs.

What lies in this 'zine is a correspondence written by a man and a woman who met each other and had a good night together while he was on tour. Instead of just disappearing from her life forever after his band left town, he decided to write her a letter. Well, they then wrote back and forth, over and over, to each other over the next few months and fell more and more deeply in love. I found the whole the whole thing to be really sweet and also a very much needed and appreciated example for how this off-ugly world is not so damn trite as I might have previously suspected (I've been complaining about this lately). Romance is not dead, and I for one see that as very refreshing and in general it just helps me be a happier person. My only little nitpicking complaint is how this correspondence was done through email, yet all of these letters are hand-written. I suppose they just did that to make it seem less impersonal, but I am left wondering about how they probably just rewrote them after the fact, uh, you know I don't really know where I am going with this after all. Sorry, dunno about the price. Well put together layout, with a nice envelope and other stuff and shit. RG (erotographamania@hotmail.com)

EXTRA #30-#41 7x10 free 60pgs. each

There are three issues of this 'zine for review, but since I can't read Japanese enough to really review them I will just mention all of them in the one review. *Extra* is a monthly free paper produced by Disc Union, a chain store in Japan that has a large selection of vinyl and underground music. In fact, *Extra* covers so much underground music of different genres, I barely recognize most of what is in here. Each issue has interviews and write-up on featured bands, reviews, columns, show listings, and lost of ads. *Extra* is printed on high quality newsprint and looks very good overall. LO (extra@diskunion.co.jp)

F-ART JOKE #1 3x4 \$1.25 24pgs.

A short 'zine that aspires to elevate fart jokes and bring the art world down a notch at the same time. They attempt this mostly by altering famous works of art to involve a gaseous cloud, someone holding their nose, and the like. I can't really say that they succeed in the former, but certainly the latter. LO (Ben T. Steckler/PO Box 7273/York, PA 17404)

THE FIFTH GOAL #4 5.5x8.5 \$3 40pgs.

This 'zine is dedicated to freight train graffiti art. Within it's pages you will find images of sketches and tags made on rail cars. Editor Blake compiles photos of graffiti seen in various Utah rail yards with a couple interviews. One is with a graffiti artist who goes by the moniker Colossus of Rhodes. He describes the history of freight car graffiti and talks about the philosophic underpinnings of graffiti on trains. This is an interesting look at a form of expression hidden from everyone but those who know what they are seeing. The other interview is with hip hop artist Tangent. There are a few record reviews and a couple vegan recipes. SJS (PO Box 970084/Orem, UT 84097)

FRACTURE #17 8.5x11 \$3 88pgs.

Fracture is a hefty music 'zine from Wales. In this issue you get a short interview with the Pattern, a longer interview with Dead Inside, and a Japanese tour diary from the Propagumbhis. Dead Inside gives band history and talk about the state of music and shows in London. There is a long interview with Peter Cortner, formerly of Dag Nasty. He tells the story of his time in that band, the story behind their music, and what projects followed. *Fracture* also contains an extensive record review section and quite a few columns. Most are worth reading. SJS (PO Box 623/Cardiff CF3 4ZA/Wales/UK)

FREEDOM OF EXPRESSION #2 8.5x11 free 20pgs.

This is the sort of 'zine that you'll find in record stores all over—a thin newspaper 'zine with some random articles/columns and lots of reviews. This issue has a Ramones poll, an interview with Weston and a bunch of ads. LK (PO Box 4/Bethlehem, PA 18016)

GARAGE AND BEAT! #3 8.5x11 \$3.50 48pgs.

This 'zine is dedicated to the musicians, labels, and spirit of 1960s garage rock and the people keeping it alive today. In this issue you get a long and revealing interview with Tim Livingston of Sundazed Records. He describes how the label has grown, the philosophy that keeps Sundazed going, and many of the bands and recordings released. There are also long and intelligent interviews with Ian Whitcomb and Insect Surfers. Mr. Whitcomb describes the changes his music has been through and the specifics of many of his recordings. Dave Armon of the Insect Surfers describes the long history of that band and some history of surf music. Next, editor Edwin writes an overview of the Hollies, describing their songs and musical evolution. There is a section dedicated to one hit wonders and bands that made some fun music in spite of them. The remainder of the pages is filled with reviews of 60s reissues and current garage rockers. SJS (P. Edwin Letcher/2754 Prewett St./LA, CA 90031)

GIBBERING MADNESS #8 6x8.5 \$1 40pgs.

Travel stories, horror stories, music and 'zine reviews, and interviews fill these pages. The travel pieces are descriptive chronicle the adventures and political gatherings of a few folks. The other major theme of the issue seems to be horror. Lots of different people have sent in ghost stories, murder stories, and some general creepy stuff. The interviews are with the editor of *R'lyeh Rising* 'zine and visual artist Tim Drage. This 'zine comes from the UK, but there are contributors from many countries it seems. LO (Evan/PO Box 298/Sheffield/S10 5XT/England)

GIRL/BOY #3 5.5x8.5 \$3 64pgs.

This 'zine is right on. They deliver well educated view on gender issues. They have some quality information on transgender issues, which I believe is a subject we could all use some knowledge of. I enjoyed the fact that it's written by both a male and a female and that the 'zine is equally divided into the two separate parts (one for each of them). As a woman I connected more with that half, but thoroughly enjoyed both. BS (PO Box 743/Mankato, MN 56002)

GOD DON'T MAKE NO JUNK 4.25x5.5 34¢ 12pgs.

I think this is important in that it's about accepting yourself for who you are and doing the same for others. This 'zine was created to confront a speaker at a Christian festival that was going to be speaking about homosexuality. It's the story of one person's struggle with being both Christian and gay and about how the church taught him to hate himself. He lived with this self-hatred for years until it eventually drove him away from his faith. This is well written, easy to read and definitely worth a stamp. FIL (Roy Culver/3224 W. Government Way/Seattle, WA 98199)

THE GREAT FALL OF MAN #2 5.5x8.5 \$4 68pgs.

Lots and lots of content to be found here. The scope of interview alone is large, then add to that their columns and reviews and you have one thick read. This issue talks to Newborn, Undying, Dawn Of Orion, Lariat, Reveal, Irrelevant, Day Of Contempt, Sky Came Falling, Course Of Action, Zegota, and the people who do Subversive Romance and Sans Compromis. I learned quite a bit about these bands and projects reading this 'zine. The layout is screwy at times, but I believe that is due to the "promo" cop they sent HaC having a shoddy copy job. Still, I made my way through the lines over text to read the aforementioned columns on Eblood clothes, finding a job that is right for you, and people's lives in the hardcore scene. A nice read. LO (51 Mimosa Rd./Bossley Park/NSW 2176/Australia)

GREEN ANARCHY #6 news \$2 20pgs.

This is a newsletter of thoughts and actions from Eugene, Oregon. Within its pages are thoughtful articles that often consider the relationship between anarchism and the ecology of our planet. Longer pieces look at the methods used by the Zapatistas and the U'wa people to stave off capitalist civilization. There is an article titled "Feminism: A Male Anarchist's Perspective" which looks at the position of women in historical struggles and seeks out a healthy relationship between anarchy and feminism. There are several pages of news stories about struggles of indigenous peoples, various direct actions, and acts of resistance from around the world. Also, there is a thoughtful letters section and a few 'zine and book reviews. SJS (PO Box 11331/Eugene, OR 97440)

HANDJIVE #3 5.5x8.5 \$2 48pgs.

Wow! What an amazing piece of work. The writing in this issue captures so much. Emily returns with new stories and poems that weave meaningful stories of hardship and love. Her incredible talent for writing exhibits itself mostly in the short stories that unveil layer after layer as the tale goes forth. Fans of fiction and personal 'zines will be eager to read this gem. LO (7205 Geronimo/Little Rock, AR 72116)

HELLPUNK #1 4.25x5.5 free 48pgs.

The tiny print over cut and paste layout started to hurt my eyes as I read this. I like the pocket-sized format, but the text is in something like 4 point font. Ouch! Anyway, the content shows a lot of attitude. In the lengthy interview with Onward To Mayhem's punker than punk disposition comes out in every page. The other interviews, with Rat Bastard and Despite, are also lengthy but not as notable. Most of the other content comes from the editor and is filled with discontent about the scene, the world, and just about anything else. They also do some show reviews, some music reviews, and give you a spicy salsa recipe. LO (Johnny Hellbent/PO Box 463/Chicago Heights, IL 60412)

HOW MUCH ART CAN YOU TAKE? #1 & #2 5.5x8.5 \$1 each 36/28pgs.

Weird. Disjointed cut and paste stuff about skateboarding and music. There are lots of skateboarding photos and short thoughts on records. Why they are intermixed with layers of sloppy art and stuff that just looks like scribble is anyone's guess. I think I know the guy who does this, and I don't think he is crazy or high... so I am confused as to why this is what he would produce. LO (4507 N Gantenbein/Portland, OR 97217)

REVIEWS

HOBSON'S CHOICE #5 8.5x11 \$7 28pgs.

Hobson's Choice is all in German, so I was stoked when I could read it without too much difficulty. This issue features talks with Capitalist Casualties, Creation Is Crucifixion, and DS-13. All of these interviews go in-depth with ideas and are generally interesting conversations to read about. They also include articles on the history of the German army, the prison industrial complex in the USA, the dangers of nicotine, homelessness in Germany, the beneficial aspects of tofu and some recipes for it as well, and some thoughts on the left in Germany today. The whole 'zine is well written and contains a nice balance of music and culture. LO (Christian Bos/Schachstr. 5/66280 Sulzbach/Germany)

HONOR ROLE 'ZINE #4 7x8.5 \$7 40pgs.

This is a personal 'zine with a few band interviews added in. Many of the writings are like journal entries that describe Lauren's feelings about herself and who she might become. Lauren is writing herself through a life transition. There are three interviews. The Mooney Suzuki and On the Might of Princes each talk about music and shows. There is also an interview with Joshua of The Anniversary. There are a couple pages of poems in here as well. SJS (Lauren Brown/142-25 230th Place/Rosedale, NY 11413)

IMPACT PRESS #34 8.5x11 \$2 64pgs.

The August/September issue of *Impact Press* has a cover story that looks at the attempts by Channel One and ZapMe! to direct advertising at young people via the classroom. There is a story by Danny Schechter covering the conservative content of PBS and his attempts to get documentaries on the network. Other stories take apart the myths of prosperity in the 1990s, look at the role of the media in a questionable murder conviction in Denver, the US ban on travel to Cuba, and a woman's right to birth control without a prescription. There are two fine stories on animal rights issues. One looks at the lives of sows kept in gestation crates and the other exposes the work of an industry supported research organization that creates propaganda promoting the benefits of experimenting on animals. Throughout *Impact Press* there are always an intelligent collection of essays, columns and comics. Letters to *Impact Press* begin the issue and a large batch of music reviews end it. SJS (PMB 361/10151 University Blvd./Orlando, FL 32817)

I DEFY #10 & #10.5 5.5x8.5 \$2 132pgs.

For those of you familiar with Casey's style based on his columns in HaC, this new issue will come as a welcomed read. He tells personal stories with wit and detail, talks about things that can make the world better, and puts out an all around inspiring 'zine. *I Defy* has been going on for a long time, and I think this issue is the best yet. (Actually, I should say these issues because #10 and #10.5 go together as a set.) It combines all the heart and inspiration you would want from a political hardcore 'zine. In issue #10 you get to read about his experiences in a drug trial, forced into being a teacher, the politics of housing in Philly, sanctions on Cuba, social anxiety disorder, space and the military, non-lethal weapons, and takes look at the people and ideas that founded this country. Each of these pieces is lengthy and complete. The smaller, issue #10.5 is filled with more personal stories and observations. This is written in a casual manner that invites you in and makes you want to stay. The combination of these two sides makes for a really great 'zine. LO (Casey/614 S 48th St. #1/Philadelphia, PA 19143)

INSURGENTE #3 5.5x8.5 \$2 40pgs.

This very informative third issue comes packed with pieces to read. The main crux of the third *Insurgente* is the author's anger towards racism in this world. This gets fleshed out in his descriptions of being a student activist (and its dangers), in his recalling of what he is allowed to teach students when subbing, or in his anecdotes about how his is "handled." It is interesting, but at times the sheer volume of description he gives makes it hard to concentrate. He pours out every thought and every feeling. I felt all of the emotion the author was looking to put into this project as I read it. That same drive makes some sections cloudy for the reader. There is a lot to experience in this issue. LO (Alejandro/PO Box 37105/San Antonio, TX 78237)

IN TILL STUMPS #2 5x8.5

\$2 28pgs.
This greater Brisbane hardcore punk 'zine reads kind of like a scene report. There's a rumors section and a show reviews section and interviews with Brain Resin, New Settlement Rogue, and Sha Mun Da. However, most of this 'zine is filled with the editors rants about all kinds of shit from DIY ethics to the origins and complexities of cut off sleeve hats. Good old cut and paste punk rock fun from Australia. FIL (Neil Bramley/PO Box 668/Booval DC/QLD 4304/Australia)

JETPLANE #2 4.25x5.5 50¢/trade 24pgs.

This is a journal of a kid's life from December to May 2001. It's about breaking up with girlfriends, quitting school, living poor, walking in the cold, getting shot with rubber bullets, and mostly just being alone. It's nice how every entry is dated so you can follow along as the days and months pass. I think most people can relate to this. FIL (Mike Saturday/242 North River Rd./Charlottetown, PE/C1A 3L7/Canada)

LEAPFROG #4 5.5x8.5 \$1 32pgs.

This is a bike 'zine. It covers many issues that are a part of bike culture and effect all of us who rely on bicycles for transportation. This issue contains a long article on the role bicycles played in the feminist revolution as they provided women the freedom to get out of the house and go places on their own. Other stories cover the history of the Yellow Bike Coalition in Minneapolis, the rise of Critical Mass rides in St. Louis, and taking apart the myth of a green car. There are interviews with a member of the XXX bike messengers professional bicycle racing team and Travis Culley, the author of *The Immortal Class: Bike Messengers and the Cult of Human Power*. There are several columns, one looks at Cuba and their adoption of bicycles as a major means of transportation. Also you will find a page of bicycle haikus, or baikus, and a page of reviews of more 'zines that take bicycles or anti-car culture as their topic. This is wonderful 'zine and I look forward to many more issues. SJS (Scott Spitz/4716 Broadway St./Indianapolis, IN 46205)

LIAR LIAR 5.5x8.5 stamps 32pgs.

Liar Liar compromises itself with travel diaries. The two main pieces both are about trips to Florida and/or the South. On the first one, the editor is on tour with a band and experiencing all that has to give her. The second jaunt is with a group of anti-death penalty activists who are giving talks on their cause. She did a good job of not naming names and talking purely as she saw them. So you just sort of put on the world with her eyes. The name of this 'zine does make me wonder about the intent of a 'zine such as this (especially with such a labeling on the name). Overall, there was a bit too much detail just sort of thrown in and not really brought into the idea of the stories she told. But I still think the diaries were interesting simply to see what her reactions might be. LO (Sara Klemm/6107 43rd St./Riverdale, MD 20737)

art from *Gibbering Madness* #8

LIGHTNING BUG 'ZINE #4 5.5x8.5 50¢ 16/12/20pgs. These issues all came together so I thought I would just put them all in one definitive review. Issue #4 is 16 pages long and tells a story of houses the writer has lived in. She writes about the location, the yard and other things, how she lived in them, and how they affected her life. She records herself growing up and it ends with her moving away from her parents for the first time. The words are pasted from a typewriter and there are a few pictures taking up some of the pages as well. #Issue 5 and 5.5 go together. Issue #5 is twelve pages and they consist of little snippets of words posted over pictures. The theme is food and she just kind of gives us some thoughts on cooking. It's very simple and took about a minute to read. Issue #5.5 is 20 pages and fits in a really small slot on the last page of #5. It's seems to be under 20 pages to me actually, but whatever. There are only a few words on each page and it together makes up a nice sentence and conclusion. I enjoyed how simple this project was; there wasn't a need to make some profound point, but yet maybe it succeeded in that anyway. RG (Kirstin Munro/PO Box 3824/Portland, OR 97208)

LOVE, ROXANNE 5.5x8.5 \$1 42pgs. In this 'zine, editor Lauren describes a long distance, long term friendship that suddenly reveals something shocking. Her best friend tells her that she cuts herself with razor blades. Most of the 'zine contains excerpts from various e-mails and a diary kept while Roxanne is in a state hospital. There are a few excerpts from a book about self-mutilation and a short bibliography of further resources. Also included is a revision or update of Allen Ginsburg's poem "Howl." SJS (Lauren/1157 S Van Ness/San Francisco, CA 94110)

MAGGOT 'ZINE #1 5.5x8.5 \$1 60pgs. Lots of one-page rants on various subjects. An interview with two women about squatting that was, unfortunately, quite short. A bunch of pages about what punk means to different people. There's not one thing I can say about this 'zine that ties it all together. It really is a mish-mash of show reviews, miscellaneous thoughts, 'zine and record reviews, and short contributions. LK (Candace/23 Veteran's Dr./Fredericton, NB/E3A 4C4/Canada)

MANATEE 8.5x11 \$? 32pgs. This 'zine read half in Spanish and half in English. It says this title on one side and *Ornitotrinco* on the other. I am not sure which is the real title. Anyway, there are short columns, ads, and interviews with What Happens Next?, Star Losers, Jonathan, and Hixar in this issue. It also comes with a Fun People mini-CDep for you to check out. They play one poppy punk song called "Scooter Brigade." There is no address or contact information given in this 'zine. LO (no address)

MISHAP #12 5.5x8.5 \$2 64pgs. All 64 pages of *Mishap* are jam-packed with content. Thoughts are included on 'zines, prison, freedom, community, punk, anarchism, and much more. There are several well thought out pieces in here, and that certainly makes the 'zine worth reading. You won't be disappointed. LK (PO Box 5841/Eugene, OR 97405)

MISS SPELLINGS #0 5.5x8.5 \$? 36pgs. Since this is issue #0, it stands as a preview of what is yet to come. Issue #1 is already done, but it's limited to 100 copies. This full color 'zine has a sampling of art of various folks. The visual art is either drawings or photos; some short poems and a handful of reviews represent the literary side. Those of you who are avid readers/consumers of the underground press might recognize a lot of the contributors here. Overall, the project looks really good and offers a nice introduction to what the contributors are up to. LO (Paul Heath/5 Walnut Ln. #5/Roseland, NY 12472)

THE MORE I MAKE LOVE, THE MORE I WANT TO MAKE REVOLUTION! 5.5x8.5 \$2 48pgs. This is a cut and paste anarchy 'zine from a couple of kids in Northern California. It's filled with interesting shit to read like a huge Pg. 99 interview and articles on gender, guerrilla gardening, and one on the how's and why's of freemasonry that I know I've read before (but it's still good). I was feeling a heavy Crimethink influence in parts but it's punk as fuck, and interesting throughout. They put on a show for Pg. 99, Majority Rule, Seven Days Of Samsara, and Ruheada in their basement/preschool this summer and no one showed up but it was fun as shit. They have a lot of heart, you should check this out. FIL (919 McFarlane Ave./Sebastopol, CA 95472)

MORGENMUFFEL #9 5.5x8.5 \$2 20pgs. Can I get some bad ass cartoons up in this piece? Hell yeah! Isy has created an amazing little 'zine here filled with funny little comics about her zany, and sometimes not so zany, anarchist life. Not to mention the fact that she includes a great piece on women's self-defense, again with the wicked awesome drawings. There's also a cookie recipe I'd like to try but I can't seem to do the measurement conversions. The only part that I could have done without were the late lists her and her friends/housemates made. Although there were some funny ones (i.e. having getting drunk and waking up with no clothes in dog piss). I'm just saying let's end the hate...be posi. BS (Isy c/o Anarchist Teapot/Tilbury Place/Brighton/BN1 6HB/UK)

MRR #221 8.5x11 \$3 120pgs. This time around MRR has a surprising amount of band interviews that I was interested in. They are with Sophie Nun Squad, True North, Totalitär, Sin Dios, Richie Whites, The Won Tons, Remains Of The Day, and Bottles & Skulls. Aside from that you get all the MRR regulars you have come to love. Opinionated columns, news from the punk world, and reviews of what is new. MRR is looking better in terms of layout and their content seems to be shifting more and more to include hardcore and punk Tim would have excluded. LO (PO Box 460460/San Francisco, CA 94146)

MY FAT IRISH ASS #3 8.5x11 \$1 30pgs. First of all, this 'zine has a genius name. Genius is as much as it is entirely appropriate to the content and seriousness of the 'zine. Most of the innards of issue #3 are about Tom Paine, the editor's drunken and disorderly acquaintance. Is this person indeed real? I fear so. Tom is a drunk, a real bad drunk who seems to be about two sips away from death. While this behavior is amusing to the editor, they also talk about how he is pretty fucked up. It is sad really. The stories about and interview with Tom just speak to that fact. Other content includes a write up on Burn Witch Burn, an elegy for Joey Ramone, and a bunch of Family Circus cartoons made nasty. LO (PO Box 65391/Washington, DC 20035)

MY SO-CALLED LIFE 5.5x2 \$? 24pgs. 'Zine projects completed in one evening are often filled with vibrant inspiration but lack the cohesive nature of something actually planned. The same situation exists here, lots of emotion and a little bit of crazy. There are stories of playing shows, talking to old friends, feeling annoyed with people, and looking for other inspiration in the world. The size of this 'zine makes it convenient for keeping in your pocket, reading in between bands at a show, and thinking about during the evening—which seems just like the kind of thing the maker was looking for. LO (Thomas Reitmayr/PO Box 65/1110 Vienna/Austria)

OBLIVIOUS #1 5.5x8.5 34¢ 16pgs. This is the way I like personal 'zines. It reveals something about the writer, and not simply that he is upset with some current affairs. It reveals how he thinks and feels about things, and it leaves room for expanded interpretation from the reader's experiences and associations. It's honest and inviting. This is how I like to write to myself. DF (John Digioranni/1709 James Marshall Rd./Marshall, TX 75670)

OJ KILLED ELVIS #666 5.5x8.5 \$1 48pgs. Hey, not bad. I was really skeptical about the whole Simpson being the mastermind behind the Elvis death scandal, but by the end of this 'zine I was fully convinced. As for what made me come to that conclusion, there are stories and columns and comments, on well, many different things. Too many to name. The layout is done in cut and paste with pictures and typed as well as handwritten words. Nothing annoying; lots of good stuff to read. This issue had lots of contributions. And it comes with a free button upon order. RG (Mike Croft/252 Grand Ave. Apt #1/Johnson City, NY 13790)

ON SUBBING #2 4.25x5.5 57¢/trade 58pgs. As the title suggests, this 'zine tells the personal accounts of the writers experiences during a semester of substitute teaching. All of which is in special education. This could easily be done in a mocking, disrespectful manner. Instead the writer uses a lot of tact and the only times I found myself laughing was at him. I truly enjoyed reading this 'zine. Maybe it was because I used to work with special needs kids and he dealt with a lot of the same issues I did. Maybe it's just because it's fun reading people's diaries. BS (David Roche/5415 N Albina Ave. #314/Portland, OR 97217)

THE NEW SCHEME 8.5x11 \$2 56pgs. In its newest issue, *The New Scheme* interviews the singer of Anasarca about the band and his label (Planaria Records), the bassist of Shai Hulud about that band and some other bands he has been in, The Thumbs about what their band is up to, and has a really neat little talk with Adam Voith about his book publishing outfit. The handful of columns talk about Dale Ernhardt, being employed, finishing school, and touring. Along with the wealth of ads in this issue, they do a good amount of music and 'zine reviews. LO (Stuart/PO Box 19873/Boulder, CO 80308)

NO ONE TOUCHES THE DREAM TEAM #5 5.5x8.5 \$2 32pgs. This issue begins with reviews of band buttons. The editor reviews graphics and concepts behind each button. Also reviewed in this issue are packaging envelopes from Victory and Revelation Records. There is an open letter to one Richard Sweat imploring him to stop using his nickname and an account of one person's brutal response to boy band music. There are brief and goofy interviews with Curse of Lono and some guy with a big head, useless information about shankers, and an overview of recent conflicts between god and science. Also in this issue you will find party tricks and some wacky columns on starting a ska band, 'zines, and how to rock. NOTDT is sarcastic, off the wall, and sometimes quite entertaining. SJS (PO Box 848/Boulder, CO 80308)

PICKING UP THE PIECES #1 5x8.5 \$1 32pgs. This 'zine focuses on activities and people from northwestern Pennsylvania. It contains an in depth discussion with the people of Food Not Bombs in Slippery Rock and Butler. This piece provides history and details of how the crew came together and what keeps them going. There is a diary of some rather forgettable shows attended by one of the contributors and a long interview with xLast Day on the Forcex. They talk about their music, the political activism, shitty jobs, major labels, and why they are a straight edge/vegan hardcore band. A nice interview with an intelligent band. Also there is an essay about avoiding Wal-Mart. SJS (Marie/709 Alden St./Meadville, PA 16335)

POET'S GROOVE #9: An Explosion of Sound Told in Technicolor Stills 5.5x8.5 \$1/trade 28pgs. Sebastian set across the country (I assume with a little help from Beiben) and came back with several little fictional pieces that he put together here in his ninth issue of *Poet's Groove*. Some are about meeting people while traveling or just observations on the road. There are also a few about love, those are the ones that really boosted this 'zine's enjoyability level for me. The one about riding bikes and being giddy, due to love or maybe lust or just nervousness, kept me smiling. He also makes this mixed tape for another love interest. He breaks it down song by song, explaining why he uses each one. It's sweet to hear his intimate thoughts on the songs he shares with her. There's also some photos, most of which have these short poetic thoughts. There was definitely something about those. They kind of made me feel the way a good episode of the "Wonder Years" used to. BS (Sebastian Petsu/4811 Springfield Ave./Philadelphia, PA 19143)

PSYCHEDELIC FANZINE #7 5.5x8.5 \$? 40pgs. This is a fanzine dedicated to spreading the word on the doom metal scene. This issue begins with a new's section that covers recent events with bands and labels considered part of that scene. There are many pages of interviews of varying length and depth. Some of bands interviewed include Reverend Bizarre from Finland, God's Tower from Belarus, Brave from Virginia, Solent Green and EyeHateGod from New Orleans, Shylock from Holland, as well as Grief, Oversoul, and High On Fire. The issue ends with many pages of music reviews and a few show reviews. SJS (Hegedus Mark/H-9653 Repcelak, Avaru/6/B Hungary)

REASON TO BELEIVE #1 8.5x11 free 56pgs. Just issue number one? This is great stuff! A nice newsprint DIY hardcore 'zine with a MRR look. Punk rock, community activism, DIY, and skateboarding! Interviews with the great Finnish band Endstand and Bernd of Scorched Earth Policy Records. How to build your own launch ramps, and great travel stories too! I like this 'zine because the questions in the interviews weren't boring and old, there are nice photos to compliment the layout, and it has pretty much just a right on attitude. Good reviews also! I hope that there will be an issue #2 and so on. Keep up the great work! CF (145-149 Cardigan Rd./Leeds/LS6 1LJ/UK)

RECLUSE 'ZINE #3 8.5x5.5 \$1.25 36pgs. Lots of contributions within various subjects make up this 'zine. The dominating concept I got from it is cat Information. They like cats, and they like to give info on cat stats and stories and stuff. There are lots of non-cat related writing, though, such as various columns; thinness in America; a history of nuclear mishaps; some short stories; poems; reviews of records, and 'zines, and movies. There is also a contest, so if you get this and participate in the contest you can win prizes! Very informative in lots of ways. RG (PO Box 09558/Columbus, OH 43209)

RIDE ON #5 5.5x8.5 \$1 40pgs. A truly nice read from cover to cover. *Ride On* #5 unfolds in front of you and tells you all about the life of the author. Personal stories of debauchery, friendship, and adventure are the main themes in this 'zine. You get a very open writing style and lots of personality in each piece. Funny and harsh observations litter each page. Even when it got to be that point of the evening deemed "too late" I did not want to put this 'zine down. LO (Jim/1308 W Cary St./Richmond, VA 23220)

RUNNING IN PLACE 5.5x8.5 \$? 24pgs. *Running In Place* is made by the same person who did *Piece Of Dump*. I didn't care much for POD, but this issue of RIP is pretty good. The interviews with Fields Of Fire and Planes Mistaken For Stars were nice to read. Their brevity didn't hinder the quality at all, which is a welcome change. The hefty Las Vegas scene report gave me plenty of info to use the next time I travel to sin city. (He talks about bands, show spaces, record stores, and places to eat in Las Vegas). Plus, the issue looks really solid with the classic black and white photos and layout. LO (Bobby/2447 Winterwood Blvd./Las Vegas, NV 89122)

QUERENCIA #1 4x5.5 \$2 52pgs. This is a personal 'zine written by a guy called J.B. from Montreal. The stories in *Querencia* are very detailed analyses of his philosophical thinking and mental status as he transitions from university student to establishing a satisfactory life for himself. J.B. gets deeply introspective about the roots of his current beliefs by writing about events from his life which seem instrumental in establishing his outlook. The jobs and living situations he passes through and the places and people with whom he visits provide connections between his past and present on which J.B. bases much of his introspection. The subtitle on this issue is "Time, Age, Death, and Amusement" and J.B. ruminates on each of those subjects throughout. The basis for much of his view of life seems to come from an intense awareness of the threat of nuclear war and its aftermath while a child in the 1980s. The fragility of life and the strong desire to find happiness on his own terms brings J.B. to the following conclusion near the end of this issue: "We've been capable of holding off so much happiness in the name of doing the 'responsible' things to 'ensure a better future', it shouldn't be too much of a stretch of the imagination to work to make our lives solidly, irrevocably better by getting good and acquainted with ourselves." The readers of this 'zine are offered an exceptionally lucid look at how events in the world outside and events in the world inside come together creating the flow of one person's life. SJS (Otaku/114 Canter Blvd./Nepean, Ontario/K2G-2M7/Canada)

QUERENCIA #2 4x5.5 \$2 56pgs. In this issue author J.B. takes a long and satisfying look at rock and roll and the part it plays in his life. In the central story of this issue J.B. describes his transition from pre-teen "gifted" student to loner high school student contemplating his non-existent place in the established social order and consequently, suicide. The turning point in J.B.'s life comes when he works up the courage to borrow a Dead Kennedys cassette from the kid in the Misfits T-shirt. J.B. listens to the tape while walking his newspaper delivery route that day and the songs he hears connect up with his fears and frustrations and desire for a life different from that determined normal by and for his peer group. He writes of his deepest fears and the relief that came from finding that other people shared those fears. Desperately searching for meaning in his life J.B. is transformed by the spiritual fire of punk rock and the world becomes a more tolerable place. J.B. combines his past and present experiences weaving the story of making a positive place for himself in a world not quite as alien as it once seemed. He offers a very personal look at a story that, I suspect, many people reading this review will easily relate. Near the beginning of this issue J.B. describes a band playing the last song of a show as follows: "... a slow ballad that I could imagine playing faintly on a clock radio in the office of a weatherbeaten motel, late evening in mid-July, some nowhere far from anything else. Perhaps the desert, or the prairies." That is typical of the highly descriptive writing throughout both issues of *Querencia*. The kind of writing that invites the reader into the intimate world of its author and allows for communication between people who share experiences but are separated by time and location. *Querencia* is the kind of document that invigorates our oppositional culture. A pleasure to read and strong medicine for one's mental health. SJS (Otaku/114 Canter Blvd./Nepean, Ontario/K2G-2M7/Canada)

RADIO STATE 5.5x8.5 \$2 40pgs. This sophomore effort interviews lots of bands and shows off some personality in the process. *Radio State* talks to Switchblade, Exhumed, Diskonto, Urko, Bodies Lay Broken, Dataclast, Melt Banana, United Super Villains, and Hago. Though their small font makes them seem short, they find a way to flesh out something interesting in each one. Other content includes pieces on Canada's Youth Criminal Justice Act, the police, and the editor's initial experiences and thoughts on "emo," plus a review of Drop Dead's 10th anniversary show, and a bunch of music reviews. LO (Mike Alexander/PO Box 26014/116 Sherbrook St./Winnipeg, MB/R3C 4K9/Canada)

RE-REVEL AROUND #3 5.5x8.5 \$? 40pgs. Poetic writing spaced into chapters, which might be of some consequence to the author but they kind of all seem to be unrelated to me. Basically, I think most of them were written on some sort of drugs, based on a few comments, and I am not making any sort of judgement in that. The content varies from being interesting and rather random thoughts, to stuff that doesn't really make much sense to me, but that's not to say I don't like it. There are 20 pages in the middle on much smaller paper, kind of making it a mini-zine. Each page in it has a pretty obscure thought, but the layout is pretty cool. I like black backgrounds and white text. Overall, lots of little stories and ideas, mostly in a poetic style, be it prose or verse. RG (Sera/201 Cedar St./Greensboro, NC 27401)

SHAZZBUTT! #7 5.5x8.5 \$1 32pgs. *Shazzbutt!* has a sweet personality. It can be funny and serious, and throughout it just seems like a nice person does it. This issue features a piece about their local dodgeball club, a sad story about not being able to help a distressed and lost old man, a commentary about views on poverty, and a couple personal expressions. He also includes a lengthy and interesting interview with a guy from The Honor System about how their lyrics pertain to world events and ideas, as well as some music reviews. The next issue is going to be all about skateboarding and back issues are still available from him. LO (Mark Novotny/5413 S 6th Ave./Countryside, IL 60525)

SLUG & LETTUCE #68 news 57¢ 20pgs. I always look forward to new issues of S&L and it's nice to get a little taste of Richmond when you're so far away. This issue Christine talks about balancing her life and doing things that make her happy like early morning gardening, reading books (by and about strong women), visiting with old friends, and "finding happiness and satisfaction in the pursuit of your passion." As always there are also a bunch of great columns on a wide range of topics like raising a child, gardening, nutrition, reflections on the death of Joey Ramone, and how to treat certain ailments while on the road. Also don't forget the book, 'zine and music reviews and a punk guide to the bay area. FIL (PO Box 26632/Richmond, VA 23261)

START TODAY #1 8.5x11 \$? 16pgs. This suffers from a lack of enough content to really stack the pages. That's typical for a first release, especially if you are trying to do a larger sized 'zine. The short interviews with Burn, Time Flies, and American Nightmare revolve around the bands' projects or plans. There are also ads, a write up on Striking Distance, music reviews, and lots of pictures. LO (Jeff Lasich/249 East Township Line Rd. #2/Upper Darby, PA 19082)

SNAKE PIT 5.5x8.5 \$3 92pgs.

Hands down the best 'zine I've ever read. I picked it up because the cover has a drawing of Ben, the writer, where he proclaims "In this comic I get drunk a lot!" All I can say is, truer words. That's what lured me in and I was far from disappointed. This 'zine is all comics. He takes you through a year of his life with a daily 3 frame comic. About half way through he changes it up a bit by adding a song for each day. It's the song he was listening to when he did the comic. Ben lives your basic punk rock life but he made every day interesting. I couldn't put it down. Actually, the only reason I would put it down was so it wouldn't end. The sick part is I kind of feel like I know Ben now. I wonder how he is and what he's been up to. If you're looking for quality punk rock reading entertainment, get this 'zine. BS (Ben White/2100Guadalupe #138/Austin, TX 78705)

SPIRITS OF FREEDOM Apr./May 5.5x8.5 \$7 24pgs.

With the ELF and ALF in full force destroying property, research, and other actions on those who seek to profit from the suffering of the planet and animals, the law comes down hard also. These are people who put words into practice and tried to regain our lives from capitalism, these prisoners need to know that we are here to support them and the actions that took place. "They are in there for us, we are out here for them." Please drop these people a line and get the newest pamphlet and find out how you can support our comrades on the inside. CF (NAELPSN/PO Box 1133/Eugene, OR 97440)

STARSTRUCK #1 6x8.5 \$3 48pgs.

The premier issue overflows with interviews. She talks to Good Clean Fun, Catharsis, JR Ewing, Reach The Sky, and Fairlight. All of them are done well and fine conversation topics outside of the norm to keep the reader interested and are a tribute to the depth of the people involved. After the many, many band interviews I had read, I appreciate people who are willing to break some of the formulas. The personal pieces interspersed between these interviews help flesh out the identity of the editor. I liked what she had to say about personal image while going through chemo and her ideas about 'zines themselves. There is so much potential in this first issue that I expected to really be wowed next time around. LO (Tessa/Geldropseweg 184/5643 TP Eindhoven/The Netherlands)

START FROM SCRATCH #7 8.5x11 \$4 60pgs.

If you want to know what's going in the punk/sk8 boarding scene in Hong Kong then this 'zine is a good source for you. Printed on black and white with professional magazine layouts. Band interviews with Dzap Dau Dau from Hong Kong and Poison The Well from US, and one with Lee Hawk—Hong Kong sk8er. There is also a top notch photo essay from photographer Li Yu documenting the punk scene in Wuhan, China. There are sk8 video and music reviews, some writings about "community" and punk rock, plus a borrowed article about early DC scene and a sk8 demo story. The 'zine is in English with Chinese translations to some stuff. Hmm, Riz (editor), you should send this to *Thrasher* and *Slap* magazines, they should dig and promote it—and it might get you more ad sponsors to the likes of sunglasses and clothing companies which have absolutely nothing to do with riding a sk8board. AM (Riz/B3 15/FI Hankow Ct./Ashley Rd./Kowloon/Hong Kong/China)

STEVE: A SHORT STORY 5.5x8.5 \$1 12pgs.

In this short story from Dugan of *Thus Saith The Lord* 'zine two bored high school kids kidnap a lonely and pathetic convenience store employee. They head off to a farm deep in the wilds of Maine and attempt to set his mind free. A surprise ending follows. SJS (Dugan/PO Box 922/Scarborough, ME 04070)

SYNONYMOUS TO ANONYMOUS #2 packet \$2/trade 112pgs.

You can tell a lot of care went into this project. This 'zine comes in four parts, one 'zine for each season, and tells stories of the author's life and thoughts during that time. Some ideas, such as the dream girl, carry over from season to season while others are relevant only to their section and space in time. I think he does a good job of capturing his state of mind in each season and presenting it in an interesting way to the reader. *Synonymous To Anonymous* follows all the right examples of a personal 'zine while branching out into its own creative territory and coming up with a really nice project. LO (Adam Kelly/6015 Willow St./Halifax, NS/B3K 1L8/Canada)

TERRA INFIRMA-VITA OBSCURA#2 5.5x8.5 \$? 60pgs.

This 'zine establishes two possible themes at its outset: "The multi-faceted nature of existence" and "the desire/need to contribute something new." Within its pages you will find writings that examine several aspects of human interaction with the world and the civilization we have constructed. Issues discussed include the trend toward finding medical causes and cures for improperly socialized behavior in classrooms, the inability to define gender, and some reasons why working for pay is necessary. There is an essay titled "Constructs of Reality" that compares and contrasts radical definitions of reality put forth by William Blake and Buddhist philosopher Nagarjuna. These essays seem to be written by folks with a firm understanding of their chosen subjects that they explore in depth. Also included are lengthy book reviews of texts written about family and socialization. There are several bits of hopeful and life positive prose as well. Scattered through the pages are some drawings and writings that indicate an infatuation with blasphemy. SJS (709 Middlebury Rd./Webster, NY 14850)

THUS SAYETH THE LORD #1 5.5x8.5 \$1 26pgs.

TSTL #1 is a sloppy and wild first issue. The content includes rants, comics, and semi-political info pieces. A hefty portion of the rebellion displayed in these pages is focused on things you learn in school or the trials and tribulations of going through it. The accompanying layout is pretty basic, but not quite ugly. An average first issue. LO (Dugan/PO Box 922/Scarborough, ME 04070)

THUS SAYETH THE LORD #2 5.5x8.5 \$1 18pgs.

Inside you will find some random personal thoughts on assorted topics. There's sort of an old poem called "The Perfect Girl," and a recipe that's hell to read because I can't follow the lines from one to the other. Oh well. One suggestion: next time you print an interview, please print the questions that correspond with each answer. I understand that the questions were not recorded for some reason, but to give the reader at least a vague idea of what is going on, it'd be helpful if you at least paraphrased approximately what you think the questions were. LK (Dugan/PO Box 922/Scarborough, ME 04070)

TOUCHED BY AN ANVIL #14 4.25x5.5 \$1/trade 56pgs

A sardonic, silly, and sharp-witted 'zine of observation of commentary. The latest issues discusses personal ups and downs, growing old, survival, straight edge, stinkiness, and fish liberation. The reprinted e-mail discussion with a band by the same name that wanted them to give it up was quite funny. Also, the many, many drawn cartoons of the puking unicorn added some more silly to the project. I enjoyed reading this 'zine and hope to see the next one in 2002. LO (PO Box 30104/Eugene, OR 97405)

UNAFFILIATED #2 8.5x11 free 22pgs.

A political 'zine that claims this to be "an issue for all the anarchy-feminists." It was predominately focused towards women's issues and anarchism. The only unfortunate part is that it would serve the uneducated people better than it would it would most "anarchy-feminists." This 'zine covers a lot of the introductory information on the subjects of anarchism and feminism. That said, it was definitely a decent read, though I could have done without all of the advertisements. I guess they had to do something to make it free. BS (PO Box 368/Lyons, CO 80540)

UNSHAVEN CHI 5.5x8.5 \$2.50 32pgs.

This comic comes from the maker of *Get Bent!* and *F-Art Joke*, so perhaps you are familiar with the style. Here we learn about BenT's confusing family history and how it is that he has four grandmothers. There is a second comic as well; one that comes from his archives and is about a crush he had in junior high. You can also read some short suggestions of other 'zines and comics he likes, and places to get in touch with folks who distro his 'zines and folks interested in this kind of thing. LO (Ben T. Steckler/PO Box 7273/York, PA 17404)

URBAN GUERRILLA 'ZINE #10 4x8.5 \$3 w/CD-1.50 w/

out 24pgs. This is a cool 'zine and CD combination. Most of the content here is contributions by other people. Topics include racism, gentrification, city stories, scene reports, and a piece about Berkeley's anti-flyer law (by Aaron Comethus). There is also a long interview with old time skater and punk rocker Dave Chavez, which is pretty rad. They include record and 'zine reviews, and the whole 'zine looks pretty nice. The compilation CD that it comes with is filled with a good variety of hardcore, 27 tracks. Some of the band included are Melee, Astrid Oto, Urko, Medication Time, Grimple, Head Hits Concrete, Catheter, Exitwound, Discordia, and Lana Dagales. Very enjoyable. DJ (PMB 419/1442A Walnut St/Berkeley, CA/94709)

VENDETTA #22 5.5x8.5 \$1/trade 24pgs.

So this is considered the "fuck you" issue. I have never read this 'zine before, which may have helped me decipher how much bitterness he stored up for this issue. He sure is anti a lot of things, namely Christians, political sheep, violence at shows...and the list goes on. The one fuck you that I feel is undeserved is the one given to PC punks. He goes on to write the word bitch several times, I assume in attempts to anger or scare off any PC readers. I just found this fuck you really humorous because on the previous page he asks for contributors but "no racist, homophobic, or sexist material." I just wonder what his line is and why anyone should respect it when he doesn't take the time to respect others. This sort of tainted the whole 'zine for me. I read it all the way through though. He writes about the Canadian govt., home made clowns, rape & pornography, Hollywood, and a few other things. He also has some music reviews and some pseudo vocabulary words he suggests using as insults. In general I was not impressed, especially for the 22nd issue of a 'zine. BS (PO Box 41001/RPO Markham/Winnipeg, MB/R3T 5T1/Canada)

VERBICIDE #3 8.5x11 \$2 52pgs.

This 'zine combines personal writings with music related interviews. The writings include a wide variety of poems, short stories, and essays that deal with philosophies, reminiscing about days gone by, love, and other emotional states. The interviews are all fairly short and focus on songs, band histories, and touring. They include AFI, Mary Timony, Coalesce, Fabulous Disaster, Herbal Affair, A Thousand Times No, Adam of Absolve, and the editor of *Law of Inertia* 'zine. SJS (Jackson Ellis/Yale Station/PO Box 206512/New Haven, CT 06520)

VERONICA SECA MI ROSTRO 5.5x8.5 \$? 20pgs.

This one is all in Spanish, and unfortunately I'm not able to figure out much of what it is about. I was trying to read it at work today and one of my co-workers took a look and the couple of pages that she read were interesting, so assuming the rest of the 'zine is of similar quality, this is well done. LK (Luciano/168 Albatros 27/Punta Alta (8109)/Buenos Aires/Argentina)

WE AIN'T GOT NO CAR! #6 4.25x5.5 \$2/trade 84pgs.

This is a 'zine full of stories from the life of author Jack Saturn currently residing in Portland, Oregon. He begins this issue with a series of stories that ruminate on the problems and concerns that come with having very few clothes and often wearing the same clothing for several or many days at a time. Next up is a dream sequence that establishes Jack's loner personality and then continues on into the next story that explains his refusal to answer telephones because no one will ever call him. Other stories tell of his happiness with being a loner, his relationship with girlfriend Kirstin, and a general satisfaction with quietness and minimal social interactions. The stories flow from the present to events from high school and other times in Jack's life but they are tied together with several recurring themes. A very nicely constructed suite of stories. Apparently this is the first new issue in about four years. Jack has created a 'zine full of tranquil, funny, and ultimately positive celebrations of not much happening. SJS (Jack/PO Box 3824/Portland, OR 94208)

WHAT THEY'RE FEEDING ME #4 5.5x8.5 \$1/2 stamps 24pgs.

This is a personal 'zine from a guy named Shaun living in western Pennsylvania. While writing this issue he was spending some time living away from home with a friend. In its pages you will find stories from his life, the lives of his friends, a few contributions from friends, a collection of quotes and reading suggestions, and some stuff he learned while away from home. The 'zine is cut and paste and handwritten which makes it a bit difficult to read in places, but editor Shaun has an interesting sense of humor and an interesting outlook on life. So reading this was worth the effort. SJS (WTFM/11653 Harnsburg Rd./Conneaut Lake, PA 16316)

WIDE-EYED #2 5.5x7 68¢/trade 40pgs.

This is a personal 'zine by a girl who is a foreign language teacher at a high school in Queens. It's filled with 6 or 7 short stories and other poetic thoughts and observations about her life, perception, identity, and social interaction. The way it was written makes it seem like it was all taken out of her journal; each story is a short, personal excerpt about things that either just happened or that she just remembered. My favorite story was about a little boy on her bus in elementary school who was born without pain nerves. The copy that I have came wrapped in an old 7" cover that was cut, painted and bound to the pages with string, and it opens up to a random color photo glued to the first page. Definitely worth checking out. FIL (Sarah Sea Circle/148 India St./Brooklyn, NY 11222-1702)

LE COMPLEXE DE PETERPAN #1.5/OSEZLINDA #1 3x5 trade 48pgs.

This is a split 'zine from Belgium and Ottawa that was compiled before *Osezlinda* went back to Canada (after a year away from home). They take turns telling emotionally charged sentimental stories of their adventures and experiences. Most of the stories seem to fall into the category of being young and in love but other topics include smashing the state, swimming naked, and the changing seasons. Cute. FIL (Pierre Preumont/Rue Du Centre 6/1450 Chastre/Belgium)

These ones rule:
Querencia #1 & #2
Leapfrog Bike 'Zine #4
We Ain't Got No Car #6
A Boy And His #7
Handjive #3
Urban Guerilla #10
3 AM #7/Brain Scan
#14/Journalsong #4
Coldbringer #1
Ride On #5
'Zine Yearbook #5
I Defy #10 & #10.5
Snake Pit

WILLFUL DISOBEDIENCE Vol. 2 #9 8.5x11 \$1 16pgs.

Subtitled "An Anarchist Bimonthly" the writings within embrace the destruction of existing civilization so all may self organize and live free of the institutions that dominate our lives. This issue begins with one screeed on revolutionary hope and the false promise of reformism and another on alienation from our inherent creative and capacities for self determination. Elsewhere in this issue you will find critiques of the internet as a tool for self organization, counter-institutions that seek to work outside the dominant political structure, and the desire for a security culture amongst anarchist activists and an essay that appreciates our bodies as ourselves. Scattered throughout the pages are brief reports on GE crop destruction, eco-actions, and civil insurrections from around the planet. As a publication of anarchist philosophy, *Willful Disobedience* is highly intelligent, well reasoned, and a bit dry. SJS (Venomous Butterfly Publications/41 Sutter St. PMB 1661/San Francisco, CA 94101)

THE 'ZINE YEARBOOK Vol. 5 8.5x11 \$8 146pgs.

By now this yearly compilation probably requires no introduction. In this volume you get a collection of articles, essays, interviews, comics, and other writings selected from the multitude of 'zines published in the year 2000. The diversity of creative thought and personal insights contained within the pages makes for an excellent read from cover to cover. Within the pages you will find essays on vasectomy, the joys of bicycling, geologic time, protests, nonviolence, body image, and many other topics. Some interviews included are with Milemarker, Gene Bauston of Farm Sanctuary, Frank Discussion of the Feederz, and human rights activist Anuraha Mittal. There are articles on biotechnology, human medical experimentation gone wrong, the underground press, and obsessive compulsive disorder to name a few. There are many more writings on personal experiences and interactions with fellow humans that sample the range of emotions and introspection prevalent in much of the underground media we are creating. SJS (Become The Media/PO Box 1225/Bowling Green, OH 43402)

NATIVE SON#3/YOUR WORDS ARE BULLETS**#1** 5.5x4 \$1 44pgs.

Two personal 'zines combined in one well laid out booklet. *Your Words Are Bullets* contains essays that revel in summertime freedoms, the intricate beauty of a complex world, and being in love. It also contains a short story about the violent end of a corporate man. *Native Son* begins as editor Paul is accepted to college. He then sets out with 13 other kids on a long weekend of shows in various Virginia houses. Other writings look at the hours spent at a job, a punk house, and the events of one's life. SJS (Paul and Cole/1910 W Main St./Richmond, VA 23220)

SHUTTLEBUS #5/CHUM 5.5x8.5 \$1 28pgs.

Two 'zines with a heavy dose of comedy come together disturb and entertain you. *Shuttlebus*, in its final issue, gives you the same short comics you've come to enjoy along with a few new notes about why he is stopping the 'zine, a recount of Failure Fest 2000, and lists of other projects he suggests the reader check out. A couple of his comics has me laughing out loud. Now *Chum*, well that shit is just freaky. Unsettling haikus about clowns, a diarrhea comic, observations of the Waffle House chain, and some cut and paste art fill their half of the 'zine. I have to say, this side seemed much shorter than the *Shuttlebus* side. Still, a cute read. LO (Dustin Kratochivich/PO Box 7504/Ann Arbor, MI 48107)

3 AM #7/BRAIN SCAN #14/JOURNALSONG #4**5.5x8.5 \$3 100pgs.**

Each of these three 'zines could easily stand on their own and still be wonderful collections of ideas. However, these three folks decided to put their talents together and make this into a really wonderful three-way split 'zine. *3 AM*, *Brain Scan* and *Journalsong* are each personal 'zines that are certainly good additions to that genre. All three are also visually pleasing, with attention paid to the presentation of each piece. This collaboration is an excellent way to get into the heads of three different folks, all in the space of one 'zine. Definitely worth checking out. LK (Alex Wreck/PO Box 14332/Portland, OR 97293)

Our thanks go out to everyone who puts out a 'zine and does their best to support underground music, politics, or art. Your efforts do not go unnoticed. We at HaC salute you and hope you keep them coming. As Jen says, "Become The Media!" - Lisa and the HaC 'zine review crew

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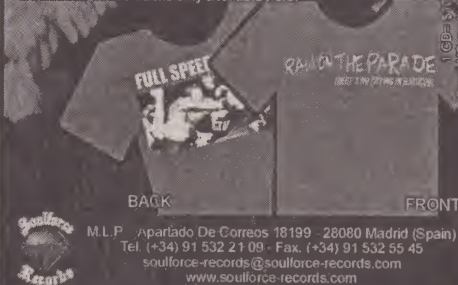
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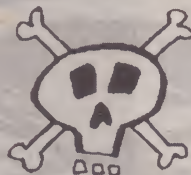
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BACKSTABBERS

Backstabbers Inc : While You Were Sleeping : CDep

Intelligent, pissed hardcore from the northeast, and inarguably New England's most dangerous band. Two parts metal, two parts hardcore and three parts chaos, this record will leave you with a black eye and a lowered sense of self esteem. out now.



-16- / Today Is The Day : Zodiac Dreaming : split CD/LP

Two of today's most vicious hardcore / metal bands, who should need no introduction, brought together at last. The psychotic and intelligent Today Is The Day and the spiteful and crushing -16- will leave you battered, and make it hurt so good. Out Fall 2001. Do not order yet!!!!



As The Sun Sets : Each Individual Voice... : CD

Technical, grind influenced thrashing metal/hc. With a sound that is the bastard child of Acme, Rorschach and Converge, this is absolutely one of the best bands making this kind of racket in our grey world.



vla : Bad Music For Bad People : CD

New England's best and brightest coming together for a classic tale of debauchery and violence. Material from Converge, Dropdead, Isis, Paindriver, Lightning Bolt, As The Sun Sets, Grief, Men's Recovery Project, In My Eyes, Black Dice, Landed, Agoraphobic Nosebleed, Forcefedglass and more. 24 tracks by 20 bands.



coming very soon:

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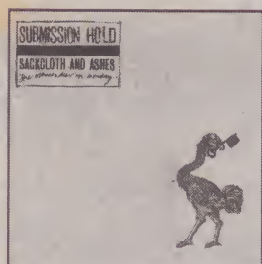
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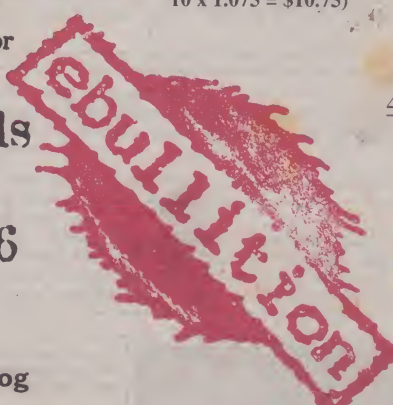
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